AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT!

MEDIASCENE

MAY-JUNE 75 CENTS

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THE GREAT WALDO PEPPER

PAUL WILLIAMS'
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publisher and editor
STERANKO
associate editor
KEN BRUZENAK
editorial secretary
AMY MURRELL
correspondents
JOEL THINGVALL
MAX COLLINS
DON GLUT
DOUG MURRAY
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MEDIASCENE

With the current issue, **MEDIASCENE** commences it's third year of publication. It's been a long and eventful enterprise—and what we feel is one of the most fulfilling ventures we've ever attempted. A special thanks to those of you who have supported our cause. We'll continue to do our best in return.

Tabloids like ours are tricky animals. They have their own peculiar set of built-in problems, in every area from design and execution to production and distribution. Don't ask why, but the world seems geared to magazine-sized publications, an aspect that constantly snarls our conceptual approach. Nevertheless, with patience, knowledge and often plain, old-fashioned skullduggery, we've managed to find solutions with some kind of style and grace.

Since the beginning, we've kept the pressure on to improve the form and content of **MEDIASCENE**. We've revised the magazine's layout which increased material by a full 20%. When we decided to expand by adding eight more pages, we hit a brick wall—and did it anyway. We added more color too. But more importantly, we held the line on our cover price.

In this issue, you'll find four additional pages of color. Don't ask —it wasn't easy!

In addition to tightening up the layout, this issue features several new features, one of which you'll find on the lower section of this page. Though you've written, demanded, pleaded and threatened, we decided to do it anyway. Since our first issue back in 1972, we've received a Niagara of mail from readers with questions, answers, comments and critiques. With a backlog of mail like that, we had no choice but to initiate a letters column for **MEDIASCENE** readers to speak out and let us know what's on their minds.

In case you haven't noticed, the film industry has pulled out of the slump it was in and is currently in full production. Though it may seem peculiar, the reason is directly tied to the socio-economic situation facing the nation at this moment.

During every depression/recession, the entertainment media steps up it's production to meet the public demand for escapist material. The result of the current surge of interest has boosted movie box office dollars to a record high, a mark that hasn't been reached since the early 1940's. This year will probably see more books, films and recordings available than anytime in the past decade.

MEDIASCENE will be on hand to report the full spectrum of entertainment as it appears. A new feature designed expressly for that purpose begins in this issue. FILM PREVIEW showcases ten top film offerings slated for general release in the months ahead. Details on both the story and the stars will be covered, accompanied by an ample selection of photos.

This issue's cover feature highlights the new Robert Redford film, **The Great Waldo Pepper**. Any Redford vehicle these days seems to be an event, especially this one which happens to be directed by George Roy Hill, the man responsible for **The Sting**. A penetrating words and pictures preview of the film describes the behind-the-scenes action of a production which should prove to be one of the season's top entertainments.

"He sold his soul for rock and roll," chanted the hard-sell hype, plugging **Phantom of The Paradise**, a bizarre music flick that's destined for a big cult following in the 70's. And why not, it has the words and music of Paul Williams (and Williams himself) plus a cavalcade of glitter rockers, groupies, grottos and the grotesque, murky plot of the old potboiler, **Phantom of The Opera**? Who but a genius or a madman could have put it all together? Make up your own mind after reading our report lurking somewhere between this issue's pages.

In the 40's, we had Hopalong Cassidy. The 50's gave us Mike Hammer. Hercules and James Bond came along in the 60's, followed by Bruce Lee in the 70's. Do you know who's been treading in the same hallowed footprints lately? Of course you do—and you'll find out everything you always wanted to know about him (but didn't want to ask) in our rundown on the newest American folk hero, titled "The Legend of Billy Jack." The answers to how it happened, when it started and where it's going are all revealed in this comprehensive report.

MEDIASCENE coverage continues with the pick of the paperbacks, our nomination of notables that are due for distribution on the nation's book racks. Bestsellers, bios, science fiction, suspense, mystery and adventure are given equal attention for your approval.

Under the heading of COMING ATTRACTIONS will be found a formidable forecast of feature films scheduled for release in the near future, along with the most up-to-date revelations on upcoming projects and productions.

The happenings in the world of comics follows, spotlighting Marvel's Spring and Summer line-up—with a special pictorial emphasis on their ever-expanding magazine output.

This issue's full-color centerspread poster dramatizes the greatest detective ever to emerge from the shadows of romantic fiction—and ties in with feature-length dossier we've titled "The Curious Case of Sherlock Holmes." Why is Holmes suddenly a hot property? You'll find the answer—elementary of course!

Next issue, more of the same—and some surprises. Til then, take care.

STERANKO

MEDIAMAIL

Lack of Criticism

Impressed. Finally an issue of **MEDIASCENE** with cover-to-cover excitement and innovative graphics.

After two years, **MEDIASCENE** is becoming what Steranko originally planned; a total words and pictures experience. Not since Steranko's SHIELD and Captain America masterworks has he produced such blockbuster graphics. To hell with a work of art being in the longevity of the viewer's appreciation. Steranko can be dynamite and he explodes in **MEDIASCENE.**

His homemade movie posters of **The Man With The Golden Gun, Godfather Part II** and **Lenny** easily outshine all the official posters for these films.

My biggest criticism of **MEDIASCENE** is its lack of criticism. Besides telling us what to expect from upcoming movies, books, and comics, **MEDIASCENE** should review these critically. A section of the magazine should be reserved for critical reviews. It is one thing to tell us that **The Towering Inferno** has lots of stars, great special effects, should make bundles of money, and leave it as such. Or you could tell us the above about **Inferno** and then review the film. Were the special effects that great? Was the plot weak? The acting shallow? Speak out.Anthony Robertson, Pte. Claire, Quebec.

An Alternate To MEDIASCENE

I think that you should change **MEDIASCENE**. Back when it was first started it seemed aimed at fans of comics and graphic experimentation. But now there's virtually none of either.

An alternative to changing **MEDIASCENE** could be to bring out a new bi-monthly or quarterly mag devoted exclusively to comics, pulps, undergrounds and heroic fantasy. You could edit it yourself and do artwork for it, meanwhile leaving **MEDIASCENE** as it is. If it was quarterly you'd be able to devote some time to it. Or you could make **MEDIASCENE** bi-monthly and alternate the two. I'm sure there's a market for this sort of thing and it might be quite popular if it was well enough done. Mike Palmieri, Oberlin, Ohio.

More Pin-Up Girls

I am well pleased with the new directions taken by **MEDIASCENE**. I would like to see a regular feature on the creators of some of the books-mags-films featured in the magazine, such as the piece on Mort Drucker. I also want to cast my vote for a return article on the Pin-Up Girls (Part 2) and also for **MEDIASCENE** going monthly! Jack Cascio, Marion, Illinois.

Steranko Art

Regarding **MEDIASCENE** 12, my mind was immediately blown away with the James Bond cover. Here was Steranko art to match anything ever put down in Captain America or Agent of Shield, and I love it! Your work is fascinating in the sense that you can switch from simplistic (Shield, etc.) to more complex areas (your centerspread paintings, **MEDIASCENE** covers, paperback books). In short, you have the technique developed, whereas I, as an artist, have almost everything to learn yet. Could you possibly do a page or two along these lines for aspiring hopefuls like myself?

Your movie reviews thus far have been extremely stimulating, either making one glad he has seen them (as in the Apes package), or whetting his appetite for them (like Bond and **Godfather II**). I consider the behind-the-scenes chatter not only adds to my own trivia storehouse, but also enhances the appreciation of the filmic technicalities involved. More of this fare, please. Dale Christman, Pinellas Park, Florida.

Blurbs

Need more on music, comics, sex, but the price is right. Bruce Ferguson, Detroit, Michigan.

Loved that centerfold! David Wentroble, University Park, Pennsylvania.

This is my very first issue and I think it's fabulous! Keep up the great work. Paul Crank, Junction City, Kansas.

Unique topical coverage, eye catching appearance and excellent reviewing of the latest in S-F. C. A. McMurray, Budd Lake, New Jersey.

The most informative mag on the market today. Mike Burton, Raytown, Missouri.

This paper gives clearcut views of its media, gives the news clearly and before it happens. Very good, gentlemen. John Lewandowski, Jersey City, New Jersey.

You sure got a classy magazine here. Pat O'Brien, Rome, New York.

We here are inclined to agree with you, Pat!

comixscene back issues

For a limited time only, we have a quantity of back issues available, but our stock is rapidly running out! If you are missing any of the early issues of COMIXSCENE, now is the time to get them!

savage

No. 1 — Power packed premiere issue on DOC SAVAGE, illustrated versions of Doc by Mike Ploog, Gene Colan, Dan Adkins, Marie Severin and Steranko. Big Doc Savage article spotlights the Man of Bronze. News and reviews, capped off by pulp and comic reproductions. Full-page Shadow presentation piece by Steranko.

shazam

No. 2 — Special CAPTAIN MARVEL issue, featuring the story behind Beck's reunion with the Big Red Cheese, illustrated with photos of artists and writers from the 40's and the 70's. Beck's Rip Van Marvel appears, along with articles on the Spider pulps, Krupp underground comix and an offbeat and surprising centerspread by Steranko.

horror

No. 3 — Haunting HORROR COMICS issue, from EC to the Marvel black and whites to the undergrounds, all discussed and dissected in a definitive article, illustrated with dozens of vintage horror comic covers. "Frogs," the wordless, innovative graphic story by Steranko, appears in the centerspread. Pictorial feature on Horror Pulps.

drugs

No. 4 — DRUGS AND THE COMICS is the theme of this special issue that examines the role of comics and drug usage. The controversial 8-page anti-drug story "The Block," by Steranko highlights this issue, along with the story behind its creation. Plus more news, articles, features, and behind-the-scenes editorial by Steranko.

sorcery

No. 5 — Special SWORD AND SORCERY issue. Giant double issue featuring news, articles and art. Never before published illustrations by Maroto, de la Fuentes, Smith, Kubert, Kirby, Steranko and others. Definitive articles on Conan and Howard, The Evolution of S&S and Barbarians in the Comics, and more on the heroic fantasy field.

burroughs

No. 6 — Big BURROUGHS issue, full of action-packed facts and graphics. An article on Burroughs of the Pulps is featured along with giant centerspread poster-map of Barsoom. John Carter's long and fantastic career is recapped with rare pulp illustrations. Comic scene, paperback reviews, films, records and media fill out the package.

violence

No. 7 — Colorful CRIME AND VIOLENCE issue, from Public Enemy to Magnum Force, featuring Steranko cover and centerspread paintings. Interview with Executioner author Don Pendleton, writing for crime thrillers by Max Collins and Clint Eastwood profile. Expanded news in Sci-fi and media to go with title change to Mediascene.

pin-ups

No. 8 — Pixillatin' PIN-UP issue packed with a special graphic history of pin-up art from comics to calendars to cinema. A Steranko tribute to Marilyn Monroe graces the centerspread, along with pin-ups from the past. Larger comics, Sci-Fi and media news are heavily illustrated with exciting graphics in a new, redesigned format.

heroes

No. 9 — Amazing All-HERO Issue, featuring a photo-packed layout on the filming of Doc Savage, interview with Zardoz director John Boorman, full-page map of Tarzan's Africa, Steranko centerspread of his barbarian hero, Talon. Comic, film, TV and paperback news about Conan, Flash Gordon, others fill out this heroic issue.

sci-fi

No. 10 — SCIENCE FICTION Spectacular illustrated by Williamson, Wood, Hinge, Steranko, more. Giant double-issue packed with art and graphics, fantastic 6-Million Dollar Man centerspread in color, EC's SF comics revisited, Planet of the Apes, SF on TV, The Great SF Illustrators, Incredible Pulps, comics, films. A galactic blockbuster!

adventure

No. 11 Bold ADVENTURE issue features Hollywood's disaster films, The Return of The Pulp Heroes (Shadow, Savage, Spider), Pictorial Profile on Charles Bronson, Planet Pulps, Behind the Scenes at the National Lampoon. New, large 32-page format, expanded news sections, more vibrant color with super-sized Sword and Sorcery centerspread

films

No. 12 — Big FILM issue, Special Preview of Godfather II, Roger Moore in Gold, others; Pictorial of James Bond in Man With the Golden Gun; The Mistress of Mystery, Agatha Christie and her film Murder On The Orient Express; new movie bio of Lenny Bruce; The Ganglord in Film and Fiction; colorful centerspread poster; art covers; film.

encyclopedia of super-heroes

To those of you who have enquired about the progress of our forthcoming publication, **THE ENCYCLOPEDIA OF SUPER HEROES**: the books are still in production. All orders which have been received by us to date have been processed for mailing when the Encyclopedias are finally completed. We realize that the books are long overdue, but beauty takes time to create. We guarantee you'll find them well worth the wait—and that their quality will equal our other publications in style, design, content, format and perfection. Upon publication, the price of **The Encyclopedia of Super Heroes** will probably be raised to meet rising production costs.

collector's discount book service

If you're a voracious paperback reader and collector, you've probably noticed how difficult it is to fill in missing areas in a particular series of books. Take the Doc Savage series for example: you could spend a week searching every bookstand in the neighborhood and possibly find no more than ten different titles. It's happened to us—and to a number of readers who've mentioned it in their letters. That's why we've created the **COLLECTORS DISCOUNT SERVICE!**

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mediascene subscriptions

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FILM PREVIEWS

SHAMPOO

In a day when disaster flicks have burned, drowned, shaken and exploded motion picture screens all over the country, it's refreshing to know someone is still making movies whose greatest tragedy could be no more than a frizzy up-do or a bad shag. From that point of view, **Shampoo** is a hair-raising success.

Essentially, the story details the life and times of a hedonistic Beverly Hills hairdresser who becomes romantically involved with his clients, not only teasing their hair, but their libidos too. Warren Beatty (who looks like he could use a hairdresser himself much of the time) stars as the man who is dedicated to putting the "sham" back into shampoo. He takes us into the glamorous world of split-ends and bobby pins in this traditional husbands

/wives/girlfriends/lovers comedy-drama that has enough convolutions to curl your hair without curlers.

Beatty's clientele are the rich and famous, the jet-setters and the beautiful people, all of whom he services above and below the call of duty. Julie Christie is one of his lovely ladies, and the private mistress of millionaire Jack Warden. Warden's wife, Lee Grant, is also one of Beatty's rinses, comb, carry on and come back next week lovers, as is Laugh-In's giggly golden girl, Goldie Hawn.

Besides writing and producing the film, Beatty has elicited the aid of real-life film execs, Tony Bill, William Castle and Brad Dexter, who play various roles in the production.

Shampoo is strictly Wednesday night fun material that'll give male viewers second thoughts about what goes on and off in the confines of milady's beauty parlor. Only your hairdresser knows for sure!

THE WILD PARTY

"She's a mixture of evil
and innocent charm,
She's a Lucretia Borgia
of Sunnybrook Farm."

Those are the words the bullet-ridden poet uses to describe the hostess to police in the aftermath of **The Wild Party**. The film is a study of parody and perversion, patterned after the once-sensational, now-forgotten tinseltown tragedy of silent comedian Roscoe "Fatty" Arbuckle.

Broadway actor James Coco fills the role of the gross, impotent funnyman, Jolly Grimm, a desperate and decadent man who discovers he's a comic with only a few laughs left. He plans the wild party to unveil his new film for the heads of several major studios, hoping to regain his place among the real greats, Chaplin,

Lloyd and Keaton.

Raquel Welch plays the hostess, Queenie, a voluptuous beauty who is also Jolly's mistress. She gets the wild party rolling with a hot song and dance rendition of "Singapore Sally," and ignites a chain of events that turn Jolly's picnic into a pandemonious orgy of sex and violence. The innocent and the corrupt are swept up in the profane nightmare which follows.

Perry King, last seen in **The Lords of Flatbush**, has a key role as Raquel's new lover, and is amply supported by David Dukes and Tiffany Bolling.

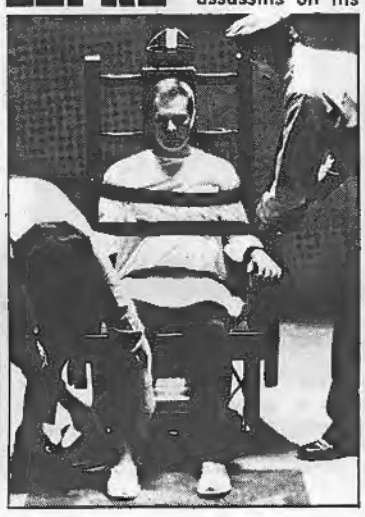
The Wild Party, directed by James Ivory for American-International, gives us a shocking voyeur's eye view of real-life Hollywood scandal.

LEPKE

By the time the gunsmoke and the grandeur settles around the familiar figure of The Godfather, a legion of gangland's elite will rise to change their status from Public Enemy No. 1 to Public Entertainer No. 1.

Lepke will be one of the first. Tony Curtis, who seems most at ease in lighthearted comedies and lightweight swashbucklers, turns in a gritty and grimly authentic portrait of a real American mobster who once had the underworld looking down the barrel of his guns.

As a boy spawned in the streets of New York's lower East Side, Louis "Lepke" Buchalter, was an accomplished pickpocket and pilferer, a pursuit which resulted in a stiff prison term. Back on the streets again, he used muscle and murder to clear a path through an army of racketeers and assassins on his



way to the top. Lepke's prime contribution to the crime world was the organization Walter Winchell later tagged Murder, Inc., a clan of killers who took contracts to murder their client's enemies.

Expanding his operation, Lepke stepped into the narcotics trade, became a multi-millionaire, and antagonized his Italian rivals, Lucky Luciano and company. Unexpectedly he was caught on a petty charge by ambitious District Attorney, Tom Dewey, jumped bail and was forced into hiding, trapped between the law, Syndicate killers and even his own henchmen, who deserted him under pressure. There was no escape as Lepke faced the ultimate justice.

Curtis is ably aided and abetted with top performances by Anjanette Comer, Milton Berle, Warren Berlinger, Gianni Russo and Michael Callan. A violent, brutal criminal, Lepke wrote his legend in bullets across the lives of his enemies. His aim is apparently still good enough to score a bullseye today.

FAT CHANCE

Have you heard the one about the private eye who's hired by a beautiful girl to straighten out the mess her family is in? Sure you have, but don't let that stop you from catching **Fat Chance**, whose lightweight plot provides plenty of heavyweight entertainment.

Michael Caine resurrects the cynical, heart-of-gold, feet-on-the-desk private dick from the Chandler School of Detection with his usual rakish charm and easy-going humor. Caine, who is used to being on either end of a gun (see **Ipcress File** and **Get Carter**), plays this one with less cool and more rumple around the edges, which is all right with us.

Natalie Wood returns after a five-year absence from films to portray a poor, little rich girl in trouble up to her knees (an area incidentally we get to see plenty of). Natalie is as nifty as ever and adds the right touch of class to the sleazy goings-on around her.

Victor Buono, an actor whose size matches his reputation, helps to plump the piece by playing the portly patriarch of the Pendergast clan, a family on the brink of scandal. Kitty Winn is featured as Natalie's younger sister, along with TV's Michael Constantine and comic Guy Marks in supporting roles.

The film, based on Keith Laumer's novel **Deadfall**, takes place in the 1940's, when bad guys were mugs and guns were roscoes. Set against the cityscape of Los Angeles (a favorite hang-out for fictional detectives), **Fat Chance**, as the title implies, is played for laughs—without skimping on good old-fashioned suspense and action.

Miss this one? Fat Chance!

AT LONG LAST LOVE

How long has it been since you heard the music of Cole Porter—especially in films?

In case you've forgotten, Porter was one of America's favorite composers whose sophistication with lyrics and music produced unforgettable classics like **It Was Just One Of Those Things**, **You're The Top** and **I Get A Kick Out of You.**

Those three and seventeen more are showcased in the new 20th-Century Fox flick, **At Long Last Love**, the title of yet another Porter tune. **Love** is unique in that it marks the singing and dancing debut of Burt Reynolds, whose screen roles up to this point have been more action than acting. Though no Fred Astaire, he does an adequate time step in the part of Michael Oliver Pritchard III, a

Manhattan millionaire with a penchant for music.

Cybill Shepherd adds her lighthearted portrayal of socialite Brooke Carter, wealthy, blonde girl-about-town who's musically inclined to do just about anything, especially when Reynolds calls the tune.

Madeline Kahn, Eileen Brennan, John Hillerman and Mildred Natwick provide ample accompaniment to the film's tempo, a beat right out of the opulent '30's when El Morocco was THE place to be. In the tradition of the great movie musicals, **Love** follows the unpredictable and often hilarious course of romance among three couples, all neatly enhanced by Porter's stylish songs and sounds.

At Long Last Love was directed, written and produced with perfect pitch by Peter Bogdanovich, whose previous successes include **The Last Picture Show**, **What's Up Doc?** and **Paper Moon.**

As Cole Porter once said, "It's all right with me."

MUSICALS, MYSTERIES AND MUSKETEERS

THE LAND THAT TIME FORGOT

Ever since Carl Denham decided to make a monkey out of Kong, a year hasn't gone by without witnessing the return of a camera crew to tread upon that hallowed ground.

This time around, Doug McClure plays the part of Bowen Tyler, an all-American soldier of fortune, fair-haired and iron-jawed, in the grand tradition of Doug Fairbanks. Set in the year 1916, the non-stop action begins as a German U-boat torpedos an Allied merchant ship. The survivors—seven men and a girl—retaliate by capturing the submarine which is immediately attacked by a British destroyer and damaged beyond repair.

As if that weren't enough, they soon find themselves beached on a mysterious "lost world"

populated with a phantasmagoria of prehistoric perils and primeval savages. Trapped in **The Land That Time Forgot**, McClure and his crew struggle for survival, trying to avoid becoming dinosaur snacks. John McEnerny and Leith Barron are also featured, sharing billing with a tricerotops, a 35-foot pterodactyl and enough dinosaurs to make a Smithsonian curator drool.

The film climaxes with the force of an exploding volcano (Great idea, C.B.!) which threatens to tear the island apart. Somehow it all works out right, thanks to top science fiction author, Michael Moorcock, who wrote the screenplay over Edgar Rice Burroughs' fantastic novel.

An American-International Picture, the film does what it sets out to do—entertain its audience with way-out fantasy, high adventure and super heroics.

Time may have forgotten, but the special effects men certainly didn't!

THE FOUR MUSKETEERS

They made us wait a year—but it was worth it!

We're talking about the continued adventures of Athos, Porthos and Aramis—Musketeers of the Guard in the service of Louis XIII—and their young friend, cadet D'Artagnan, in **The Four Musketeers**, the spectacular sequel to last year's blockbuster film.

The action picks up where it left off (and why not, it was originally one long epic until 20th-Century Fox execs decided to release it in two parts), with D'Artagnan falling in love with the wicked Lady de Winter. But the affair is cut short when he discovers her treachery, and the fact that she was the former wife of his companion, Athos.

The intrigue grows

as Cardinal Richelieu continues his campaign for power by using the Queen's indiscretions against her. Meanwhile, the war between England and France is reaching a climax, and the four unite in the cause of their country. Their dazzling swordsmanship and undaunted bravery facing blazing cannons and cavalry in the field of battle reach the Cardinal, who rewards them by making D'Artagnan a full-fledged Musketeer, a goal he had set his plumed hat for in the original film. A dozen other plot lines are neatly wrapped up before the final "All for one, one for all!"

Again, Richard Chamberlain, Michael York, Oliver Reed and Frank Finlay portray the irrepressible Musketeers, along with Charlton Heston, Raquel Welch, Faye Dunaway, Christopher Lee and Geraldine Chaplin.

Four Musketeers is a classic to stand beside **Robin Hood**, **Zorro** and **Gunga Din**—an entertainment so good it makes us wish there were five musketeers.

THE FRONT PAGE

Whenever the Odd Couple get together it's news—and even more so in this case, since they both work on the staff of the **Chicago Examiner**.

Jack Lemmon stars as Hildy Johnson, the newspaper's ace reporter, who is just about to become an ex-reporter—or so he thinks. Not if his employer can help it. You guessed it, Walter Matthau was never more devious, deceptive or downright diabolic than in his role of Walter Burns, a managing editor whose dirty tricks are almost good enough to grant him a key spot on the Committee to Re-elect the President.

Lemmon's impending retirement triggers a wave of underhanded tactics designed to deliver an overdose of laughs — and land the gullible newsman back in the

fold. Matthau, whose conscience is buried somewhere in the classified ads, cons his star reporter into covering a hanging, a ploy that leads them both down a collision course toward chaos and comedy.

Along the way they run into Carol Burnett as a down-at-the-heels hooker with a heart the size of a tabloid. Austin Pendleton plays an escaped cop killer whose sense of humor lands the **Examiner**'s dynamic duo behind bars—when they really belong in a padded cell.

Billy Wilder, who scored heavily with films like **Some Like It Hot** and **The Fortune Cookie**, does it again with **The Front Page**. The script, re-worked with his long-time collaborator I. A. L. Diamond, derives from 1929 Ben Hecht-Charles MacArthur comedy classic which has already been brought to the screen twice before.

Nevertheless, **Front Page** is still headline material.

SHEILA LEVINE

Who cares if a young, Jewish girl from Pennsylvania moves to New York City to find her independence and search for life, love and happiness? Who cares if she goes to bed with the first guy she meets in a singles bar and finds herself alone afterward? Who cares if she can't find a job to suit her emotional and creative needs? Who cares if **Sheila Levine Is Dead and Living In New York**?

Who cares? Nobody!

And that's just the point of the new Paramount film based on Gail Parent's bestselling novel—Sheila must care about herself if she expects anyone else to care about her too. Jeannie Berlin (remember her as the cast-off newlywed in **The Heartbreak Kid**?) plays the title role of a single girl trying to find her dreams in the big city.

Her trials run the gamut, from funny (she practices the latest disco steps while mopping the floor) to tragic (the man she loves moves in with her roommate). Battered at every turn, Sheila finds the strength to go on, and along the way discovers an acceptance for herself and those around her.

Roy Scheider, who is best known for his tough-cop image in **The French Connection** and **The Seven-ups**, reveals a different side of his personality in his sensitive portrayal of the man Sheila loves. Rebecca Smith, Janet Brandt and Leda Rogers give the production added support with their own incisive performances. The film adds yet another side to the career of its director, Sidney Furie, whose previous accomplishments include **The Appaloosa, The Ipcress File** and **Lady Sings the Blues**.

Sheila Levine Is Dead And Living In New York. You should pay her a visit. You'll learn something interesting about yourself.

THE STEPFORD WIVES

If you were to visit the town of Stepford, you'd find it to be a tranquil surburban community nestled in the heart of Connecticut. Yet beneath its peaceful, quiet exterior there lurks something so dark and sinister it has touched each of the towns' residents.

Katherine Ross stars as a semi-professional photographer who moves into the tranquil New England town with her husband and family. Her neighbors seem normal—too normal—an indication which leads her to a frightening discovery about **The Stepford Wives**. Paula Prentiss and Tina Louise are featured as her only allies, all apparently resistant to the mysterious but virulent menace which turns the women of Stepford into voluptuous, efficient automatons

dedicated to their domestic lives. Her search inevitably reveals a shattering secret that fills the screen with terror.

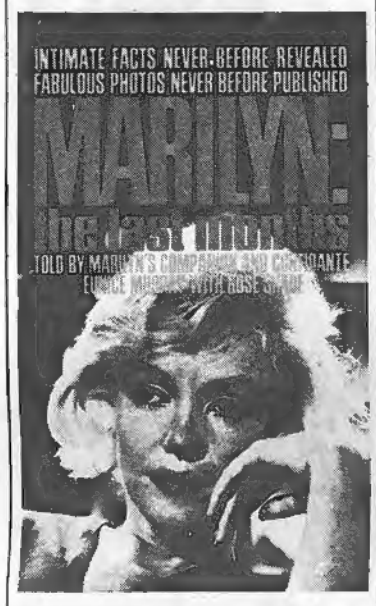
The Stepford Wives is a modern horror story whose focus incorporates the paranormal with a frontal attack on women's liberation. Author Ira Levin, who wrote the best-selling novel **Rosemary's Baby**, does it again this time with a chilling narrative that could perhaps be retitled "Is Being A Housewife A Fate Worse Than Death?"

British filmmaker Bryan Forbes, whose cerdits include **King Rat** and **The Madwoman of Chaillot**, directed the stylish thriller which also stars Patrick O'Neal and Peter Masterson. Lensed by Columbia Pictures, the film is obviously timed to appeal to the growing cult who find the supernatural more than a collection of old wives' tales—in this case, the wives of Stepford. The ending is a nerve-twister. **Stepford** is a step toward terror!

BESTSELLERS IN PAPERBACK

This month the bestseller offerings are centered around a half dozen or so blockbusters which have had enormous success on the national charts. Bidding for equal good fortune, are a host of new publications aimed at the lively police action and Mafia markets, many of them as spectacular as their predecessors. Non-fiction books also continue to be stronger-than-ever contenders on the newsstands.

She was funny, sexy, naive and knowing; she was a symbol of uncomplicated womanhood but most of all she was Marilyn. Her intimate life is revealed in **Marilyn: The Last Months** written by her friend and companion Eunice Murray who lived with her till the time of her death. It's a realistic portrait that looks


INTIMATE FACTS NEVER-BEFORE REVEALED
FABULOUS PHOTOS NEVER BEFORE PUBLISHED
MARILYN
TOLD BY MARILYN'S COMPANION AND CONFIDANTE

beyond the "dumb blonde" image we knew on the screen. The book includes some new photos and details the last few months of her tempestuous, tragic life.

The second volume in the American Bicentennial series will be on the stands next month from PYRAMID. Sequel to **The Bastard**, the life of Philip Kent continues through the war torn early years of our nation in **The Rebels** by John Jakes.

Is there a real James Bond? The fantastic answer is yes! And he's still alive! With the full cooperation of the British Secret Service and Bond himself, the story is told at last. Meet the real James Bond in an amazing series of adventures only hinted at in the novels! John Pearson is the author of **James Bond: The Authorized Biography Of 007.**

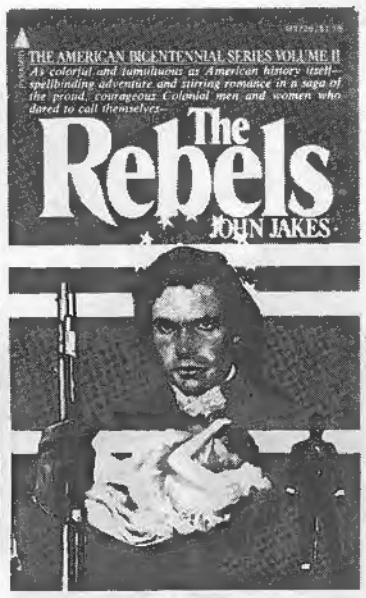
rape attacks pb racks

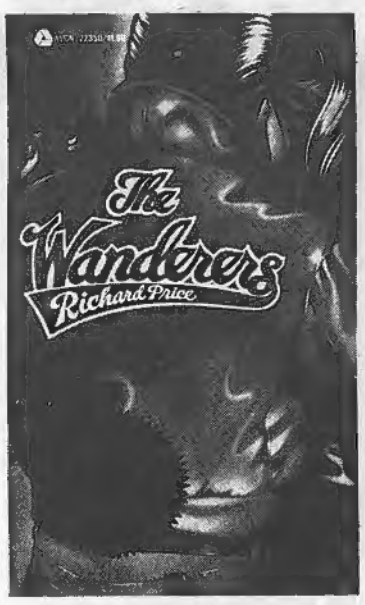
What happens when a pretty young woman who has been raped seeks justice in our courts? **A Case Of Rape** is a harrowing story of a crime committed against Ellen Harrod and the justice she finds—or doesn't find. The novel is taken from the made-for-TV movie which starred Elizabeth Montgomery and was adapted by Doug Warren.

Take off for uncharted suspense in Alfred Coppel's novel **Between The Thunder And The Sun** from PINNACLE. Flight 17 is a seemingly routine flight from San Francisco to Miami. But an insane hijacker and a hurricane combine to force the plane and its desperate crew and passengers into a deadly rendezvous with death high over Cuban waters.

The Curious Death of Marilyn Monroe is written by Robert Slatzer, a secret husband of the glamorous star before her marriages to Joe DiMaggio and Arthur Miller. The text sets the record straight on many of the rumors, half-truths and lies surrounding MM and presents a picture of the shy, woman-child that lay underneath the Hollywood tinsel. A best-seller in hardbound, it contains photos, testimonies, filmography and documented evidence about her death which demands an inquest!

The Beatles, Chuck Berry, Moody Blues, David Bowie—the superstars, the groups, the teens and the freaks

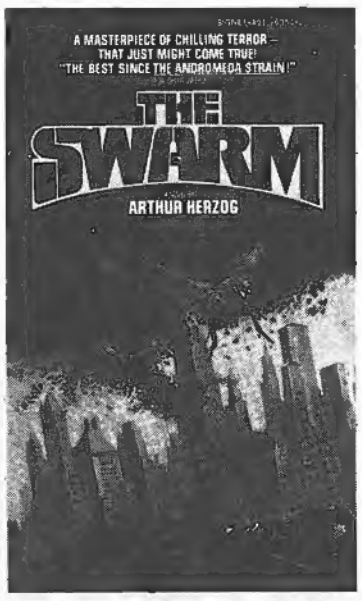




—are all revealed in Jim O'Donnell's rock history that spans two glittering decades of solid gold. The panoramic story of Rock, from Elvis to Alice is captured in **The Rock Book** from PINNACLE. A comprehensive Who's What for any age!

The Wanderers is a grinding, leather-tough epic of gang life, of growing up and getting laid, a kind of contemporary mythology played against the brick, stone, and cement landscape of the Bronx in the early 60's. The greasers and their girls come vividly to life as their drama is told with unsentimental sensitivity, while capturing all the sex, violence and humor of the daily streetscene. Richard Price's style is as authentic and tough as subway graffiti. An AVON release—soon to be a major motion picture.

A very rich, very hated man is dead. His wife and her lover are still alive with his insurance policy that ranges in the millions. Was it



suicide—or was it murder? The answer is in John Feegel's powerful novel, **Autopsy**. It's a medical mystery that can only be unraveled by the skills of a famed pathologist,

the logic of a courtroom and the total understanding of human passion. A spellbinder from AVON in March!

The most unusual novel of '74 is now in paperback—**Watership Down** by Richard Adams is a remarkable tale of exile, survival, heroism and leadership told allegorically through the medium of a wild rabbit community. The rabbits desert their doomed city and venture forth against all odds on a quest for a new home and a sturdier future. A top best-seller in hardbound, **Watership Down** is as exciting, suspensful and touching as a novel has the right to be. Highly recommended!

In April, AVON will publish the paperbound **Best Of Life**, a photo collection from 36 years of **Life Magazine**. It's full of memorable highlights of our lifetime and lets pictures do most of the talking. A very special book to have.

It started with a small family that was attacked by bees while on an outing in an isolated spot. But the horror grew and swelled into **The Swarm**. Now, with the Empire State Building black with bees, a crack team of scientists race against time to fight an enemy they only partly comprehend. It's an exicting new novel by Arthur Herzog that will be a major motion picture from Irwin Allen, the man who sank the Poseidon and created the Towering Inferno. More than thrilling, it's a humdinger!

Jan Bartell moved with her husband into an old Greenwich Village townhouse once inhabited by Mark Twain. At first there were only strange sounds and shadows. But then the deaths started and she knew she would be next. **Spindrift** by Jan Bartell is the story of those terrifying months as she realized a diabolical possession was overcoming her, sending her fleeing from death. Yet one month after completing this book, the author was found dead, completing the pattern of horror.

Rosebud by Joan Hemingway and Paul Bonnecarrere is a suspense novel about five girls who are kidnapped by a Black September group that could have been a blueprint for the Hearst snatch. It's also a film from United Artists to be released this spring, book from WPL.

Another movie tie-in is **Nightmoves** which will star Gene Hackman as Harry Moseby, a detective with a psychopathic need to follow a problem to its end. His latest case

just changed from missing person to murder. He'll solve it—even if it costs him his life.

Also from WARNER PAPERBACK LIBRARY is **The Tremendous Adventures Of Bernie Wine** by Ron Goulart. It's a funny, sexy novel about an idealistic artist who comes to the big city to draw for the comics. He gets a job doing superheroes and horror stories but he'd rather draw funny animals. Good Lord!!!

Robert Shiarella's **Your Sparkle Cavalcade Of Death** is a mixture of

last mile legacy

sex and satire about a man who found electrifying fame in his finest and final hour—a novel only a shade more insane than the bizarre world of the Deathhouse itself.

Two lonely people, tricked by life, wounded by forces over which they have no control; at first only a prosecutor and his defendant, they become man and woman to each other, daring a love that is forbidden. **The Prosecutor** by P. R. van Zyl is a dramatic story about a public attorney who falls in love with the woman he's sworn to convict. It's a blockbuster from BERKLEY.

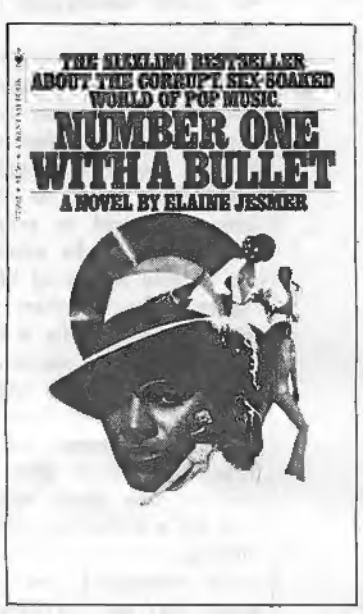
Bones of Contention is a crime thriller about two young hoods who try to prove themselves in order to join The Mob. If they fail to make the connection, they'll wind up dead in an alley. Then they discover a pair of FBI agents as ruthless and cunning as the Mafia itself, on their tail. By Nicholas Gage, author of **Mafia USA.**

WHAT YOU'LL BE READING IN THE MONTHS AHEAD

There's more plain speaking in store from the gutsy man from Missouri, Harry S. Truman. **The Quotable Harry S. Truman** is edited by T. S. Settel and contains more of the outrageous and outre comments of the remarkable former president.

From PENGUIN comes a most unusual book, **Deaths Of Man** by Edwin Shneidman. It's a re-examination of death that is less concerned with clinical details than with the individual person who is dying and with his survivors. An interesting discussion on the most mysterious, threatening and tantalizing of all human phenomena.

The Fan Club by Irving Wallace is a sexual suspense novel about a man who kidnaps the world's #1



sex symbol to teach her the realities of love. His fantasy of perfect love turns into a shattering nightmare of lust and horror. A terror tale from BANTAM.

The Little Girl Who Lives Down The Lane is the story of Rynn, a little girl who is young, pretty, and very, very bright. And she does nasty, shocking and horrible things to people—things that little girls shouldn't even know about. It's a superchiller by Laird Koenig, that'll scare the yell out of you.

bantam book of brainbusters

Who played Bret and Bart Maverick? Who narrated "The Untouchables"? Who was the pitcher who threw Babe Ruth number 60? Whether you know a lot about a little or a little about a lot, **The Bantam Trivia Quiz Book** is sure to keep you entertained for hours of fact-filled fun!

Father McMahon was a big-city priest, young but wise in the vicious ways of the ghetto. Still, he was not prepared for the mysterious murder that placed his parish in fear and his own faith on trial. **Where The Dark Streets Go** is a harrowing novel of terror in the city by Dorothy Salisbury Davis.

Peter Proud was an ordinary man who led an ordinary life except for one thing—his dreams. He had one terrifying and recurring nightmare—he was another man who was always murdered by a beautiful, dark-haired woman named Marcia, who beat him to death with an oar as he swam in an icy lake. Peter realizes these aren't just dreams but memories of past life, and tracks down his other self to a small New England town. Irresistibly, Peter is drawn into fateful relationships with the people he knew in his other life until the incidents of his two lives merge into an unearthly circle of mystery and terror. **The Reincarnation of Peter Proud** by Max Ehrlich is a gripping novel that is also a soon-to-be-released film starring Michael Sarrazin and Jennifer O'Neal.

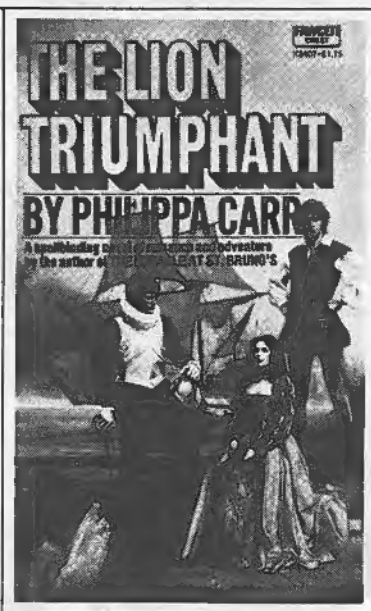
Number One With A Bullet is a sizzler about the corrupt, sex-soaked world of pop music. A bullet is the number one and still climbing record—the prize in a world which deals with depraved life-

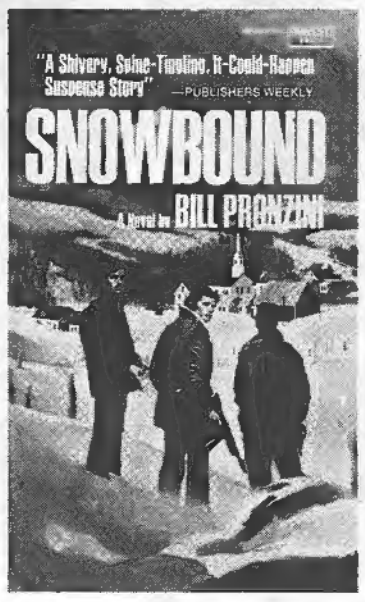
styles and a new kind of slavery, with black talent and beautiful human flesh! It's by Elaine Jesmer.

After spending nearly a year on the best-seller lists, Peter Benchley's **Jaws** is available in paperback. It's a more than terrifying story of a giant white killer shark that menaces a Long Island resort town and about the man who must hunt him down. Now being lensed by Universal. Dynamite!

Hours after her arrival in the isolated hacienda, Amanda Austin knows she is getting close to the truth about her mother's death and much closer than she can imagine to her own. **The Turquoise Mask** by Phyllis Whitney is a new thriller from America's best gothic writer. A FAWCETT release.

The Snare Of The Hunter is about a young American who undertakes the rescue of the daughter of a famous Czech scolar writing a major novel a la Solzhenitsyn. It's

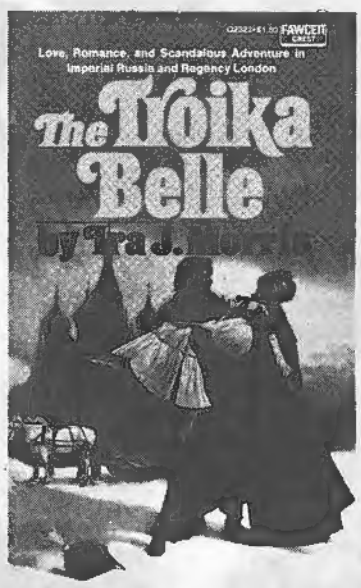


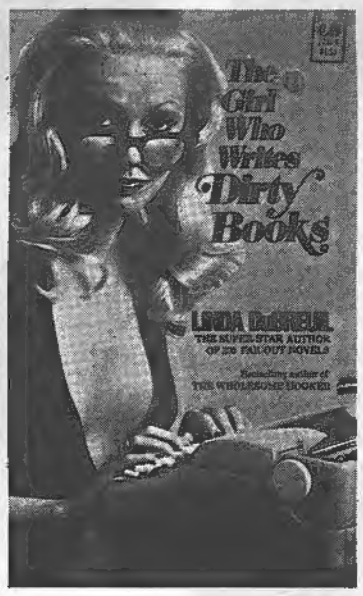


a masterful escape thriller by Helen MacInnes, bound to put you on the edge of your seat when you least expect it!

Robert Bloch, who paralyzed the nation with **Psycho**, is about to do it again with **American Gothic.** Based on a bizarre, but factually set series of murders in Chicago during the Exposition of 1893, the novel details the actions of a brilliant but psychotic man whose fascination with anatomy first led him to medical school, then on to the most gruesome experiments ever imaginable. Then one girl began to suspect the happenings behind the walls of the multi-towered hotel for women, and was driven into a dark world of madness and terror.

The Lion Triumphant is a magnificent new novel of romantic adventure spun against the backdrop of Elizabethan England. A beautiful,





fiery-tempered woman named Catherine is both attracted and infuriated by a lusty sea captain who blackmails her into a betrothal. Immediately she is drawn into a perilous drama of passion, pirates and political revenge. Written by Victoria Holt under the name Philippa Carr, this book is top-notch entertainment.

When it comes to creating thrillers, Bill Pronzini's name must be close to the top of the list. In his new novel, **Snowbound**, three killers turn a quiet valley town into a nightmare of looting and murder when a blizzard seals them off from the outside world. Soon to be filmed for Universal.

Historic romance looms large in **The Troika Belle**, Ira Morris' tale of love and revenge in Imperial Russia of 1812, in Regency London and at the grand courts of Vienna. Warm reading for cold winter days.

How does a bright, beautiful, witty girl get to be the most prolific author of dirty books in the world? "Just lucky I guess," says Linda Dubreuil, who has written more than 300 sex-slanted novels during her relatively short career. **The Girl Who Writes Dirty Books** is Linda's life story and tells how she became the Queen of the sex books. It's from LEISURE BOOKS.

Uncle Frank is the biography of Frank Costello written by Leonard Katz for POCKET BOOKS. Costello was a greater threat to society than any of his Mafia associates and one of the real-life characters on whom The Godfather was based.

Arigo: Surgeon Of The Rusty Knife by John Fuller is the documented account of a Brazilian peasant whose cures and surgery were re-

ported to be nothing short of miraculous. With only a third grade education and no medical training, Arigo performed hundreds of operations daily without antiseptics or anesthetics, without any benefits of modern science—usually with an ordinary jackknife or a rusty razor.

Can a young girl with a dynamite body find happiness as a porno queen? Sheila Brady had to save her All-American boyfriend from Mafia revenge, and was forced to make hard-core sex films. Suddenly she becomes the queen of the porno screen and dared to cross the syndicate by writing **Memoirs of an Ex-Porno Queen.** An off-beat approach to movie tie-ins.

A trio of good reads are due from DELL beginning with Peter Marks'

dell drama divided by 3

Collector's Choice, a novel that takes you into the lush, expensive world of fine art and elegant galleries and beautiful women—and a man who was planning to take what he wanted in the biggest heist of all. **Gable & Lombard & Powell & Harlow** is the intimately revealing story of four super stars and how their real lives surpassed anything they did on the screen.

The security department agent wanted to know about the missing documents, the freelance assassins and the top-secret leaks. His big mistake was in hunting the truth behind the **The Kiriov Tapes**, a new espionage thriller by Owen Sela.

Good reading until next time!●

The sky

tasted human blood for the first time August 28, 1914 and the terrible business of war was never the same again.

Neither were the warriors who became known as the "Knights of the Skies." They were iron men with wooden wings who had names like Barker, Bishop, Rickenbacher, Voss, Luke, Lufbery, and Von Richthofen.

They were a new breed of fighter in a new kind of combat, 20th century knights, super soldiers, flying heroes. They were the aces who pilated their war birds across the scarlet cloudscapes of World War 1.

The conflict that tore men from the warring skies also gave them a kind of freedom they had never known before. They had conquered the air! Flown like eagles. Committed their souls to the skies. Some who lived to return home tried to forget. To others, flying had become a way of life. Waldo Pepper spoke for them when he said, "I think I'd die if I couldn't see a cloud from above again."

These are the men who inspired the new Robert Redford film, **The Great Waldo Pepper**. Redford portrays a daredevil pilot, a barnstormer, who along with others, eked out a precarious living by performing intricate and dangerous aerial maneuvers and parachute stunts that left earth-bound spectators gasping.

The idea for the film, a tribute to the now-forgotten pilots who brought the age of aviation thundering in, came to producer-director George Roy Hill seven years ago while he was directing **Thoroughly Modern Millie**. After a few conversations with Frank Tallman, ace Hollywood pilot, Hill, himself a flyer and aviation buff, began to develop the story line.

He considered a number of possibilities that ran from WWI dogfights above the burning battlefields of Europe to commercial test pilots as a background against which to play out the drama of men and their flying machines, finally settling on the barnstorming theme. The idea continued to evolve never too far out of mind, while Hill worked on a host of other projects.

Two of those were **Butch Cassidy and The Sundance Kid** and **The Sting**, a pair of films that easily qualify among the most successful and entertaining of the decade. So it was only natural that when Hill felt the time was right for **Pepper**, he would consider Robert Redford for the lead.

If good things do indeed come in threes, the team of Redford and Hill would have another box office hit on their hands. Redford signed for the part. The role seemed to be tailor-made to his magnetic measure—a brash, iconoclastic, but charming rebel possessed by a passion for flying whether it be as a stunt pilot or a war bird. It was the kind of role that at one time would have been played by Errol Flynn or Clark Gable.

As Waldo Pepper, Redford plays an ex-WWI pilot who realizes that to avoid being earth-bound in the

1920's, he must take to the air as a barnstorming stunt flyer. It is a precarious living, both financially and physically, but combines the joy of flight with a romantic, daredevil atmosphere that cannot be found outside the crimson skyscapes of the war.

Hopping from town to town, the barnstormers make a meager living by taking the local farmers on quick, exciting rides. Often their earnings provide only enough gas to get them to the next stop. Rivalries are intense. Landing in one town, Waldo is annoyed to discover another pilot, Captain Axel Olsson (Bo Svenson), already milking the market.

The competitors square off; their rules, "all's fair in love and war." Waldo removes the wheels from his rival's plane and causes him to crash. In return, Axel steals Waldo's girl, Mary Beth (Susan Sarandon), and disputes his boasts about having fought German Ace, Ernst Kessler.

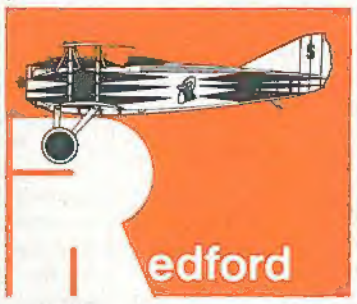
Circumstances soon bring the barnstormers face to face with the legendary Kessler (Bo Brundin), who is working in a traveling Air Circus owned by Doc Dillhoeffer. Forced to team-up by Dillhoeffer's demand's for "acts—not stunts," and rising poverty, the flyers decide to try a car-to-plane transfer that fails and puts Waldo in the hospital. While recuperating, he passes the time with Maude Stiles (Margot Kidder) and her brother Ezra, who has built a new monoplane that Waldo believes can perform the near-impossible outside loop.

Ready to fly again, the team tries wing-walking and persuades Mary Beth to join them as "The IT Girl of the Skies." Unfortunately, her first flight results in a tragedy which causes Waldo and Axel to be grounded. Forced to fly the monoplane himself, Ezra executes the difficult outside loop, but the wings collapse and he crashes. Angered, Waldo scatters the morbidly curious from the site by flying low over the crowd, causing a panic in which many are injured.

grounded for his irresponsibility, Waldo returns to Maude and speaks of marriage and settling down. As the months pass, he becomes restless with normal, earth-bound existence and goes to Hollywood as a stunt pilot under an assumed name. Finally, he finds himself working with Kessler in a film recreation of the German Ace's life.

A strong bond develops between the two pilots, an **entente cordiale** shared by the thundering engines of their Sopwith Camels and Fokker Triplanes and the wind howling between the wires. As their respect for each other grows, so does their knowledge that the conflict they engaged in years ago must come to its ultimate conclusion. Drawn together by destiny, they are compelled to finish the game of death, as the warhawks they once were, facing the enemies' guns while their companions' planes became flaming coffins in the unfeeling skies.

Unknown to the cast and crew, and by unspoken agreement, they shed their parachutes and take off for the climatic dogfight scene—recreating their original air battle. When the director signals the scene is over, the opponents begin where they left off thirteen years ago in the crimson arena of WWI. Though their guns are inoperable, their battle is real as they stalk the skies, looping, banking, diving, maneuvering to achieve the vital kill-position that will forever leave one the victor, the other the vanquished.



who seems perfectly cast as Waldo Pepper, was born in Santa Monica, California in 1937. He grew up more interested in athletics than academics and consequently dropped out of his second term at the University of Colorado. For the next year he studied painting in Europe, returning to the States to enroll in New York's Pratt Institute. Interested in pursuing a career as an art director for the stage, he then switched to the American Academy of Dramatic Art, tried acting and was hooked. Soon afterward, Redford married a girl he'd met in LA, and has since become the father of three children.

In 1958, he made his stage debut in **Little Moon of Alban**, followed by various theatre and TV parts, including the Broadway lead in **Sunday In New York**. His easygoing approach to acting and clean-cut good looks paved the way to a major role in Neil Simon's **Barefoot In The Park**, a part Redford repeated two years later in the screen version.

As an actor, Redford worked hard establishing his reputation even through peroids where he wanted to quit the business. "I did everything but lie down on the stage," he recalls. Nevertheless, his performances were memorable enough for Hollywood to bid for his services. He made his film bow in 1962's **War Hunt**, and followed up with a string of moderately successful flicks like **Inside Daisy Clover, The Chase, This Property Is Condemned** and **Tell Them Willie Boy Is Here.**

It was obvious at this point that the tall, blond actor had the kind of elusive screen presence that made box office stars out of leading men. In 1969, director George Roy Hill offered to team Redford with Paul Newman in **Butch Cassidy**. "I liked **Butch Cassidy** because it pointed out the fact that a lot of those people were just kids, doing what they did—robbing banks, holding up trains—as much for the sheer fun of it as anything else. Those guys got into so much trouble because they were having too much goddamn fun!" The film's impact left little doubt as to Redford's status as an important, new film personality.

He followed up with a pair of films shot under the banner of his own Wildwood Enterprises, **Downhill Racer** and **The Candidate**. The critics responded with mixed reactions. "What matters to me," Redford revealed, "is whether I like the film and whether the public likes it. I can't put too much stock in critics."

He discovered that the loss of privacy is the price of stardom, and does his best to keep his work and his personal life separate. "Fame is a two-edged sword. It givs you good leverage to do what you want to do, but at other times it feels like a plague. You can court it like a lover or fight it like a sparring partner. Either way, it's trouble. I'd like people to judge me by my work, not what they read about me."

In the last few years, Redford has made **Jeremiah Johnson, Little Fauss and Big Halsy** (which reflects his passion for motorcycles), **The Hot Rock, The Way We Were** and **The Great Gatsby**. ("It was like being in a straightjacket for 18 weeks.") His most successful film during that period is, of course, **The Sting**, which again teamed Redford with Newman and Hill.

With **Waldo Pepper**, Hill hopes to repeat his successful formula by mixing the right actors with a colorful, exciting era in American history. He's also taken the precaution to include in his staff production designer Henry Bumstead, set decorator Jim Payne and costume designer Edith Head, all of whom won Oscars for **The Sting**.

To compose and arrange the musical score for **Pepper**, Hill signed Henry Mancini, Academy Award-winning composer/conductor, who in the first six-months of 1974 had already fulfilled five other assignments.

who started out in show business as an actor, is a product of the hard live-TV direction school. He moved to the forefront of that craft in 1956 as producer-director-writer of **A Night To Remember**.

Hill made his mark in the New York theatre with the Pulitzer Prize-winning adaptation of Thomas Wolfe's novel **Look Homeward Angel.** He capped his Broadway career with the direction of **Period of Adjustment** and made his film debut as director of the cinema version of the Tennessee Williams comedy. Since then, he has directed **Toys In the Attic, The World of Henry Orient, Thoroughly Modern Millie, Hawaii, Butch Cassidy and the Sundance Kid, Slaughterhouse Five** and **The Sting.**

Hills interpretation of Waldo Pepper is a composite character and his experiences in the murky days of single-engine planes were common to most barnstormers. The stunts that he and his fellow neck-riskers perform for the hayseeds were the stock stunts offered to paying customers in air circuses throughout the country. The entire catalog of crowd-thrilling maneuvers—wing-to-wing plane transfers in mid-air, a pickup by rope ladder from a moving automobile, wing-walking, the body-jarring inside loop and dogfights patterned on the deadly aerial ballets of WWI—are recorded for posterity, and given breath-taking new dimension in Technicolor and Todd-AO 35. Most of them haven't been attempted in films since the days of William Wellman's **Wings** and Howard Hughes' **Hell's Angels.**

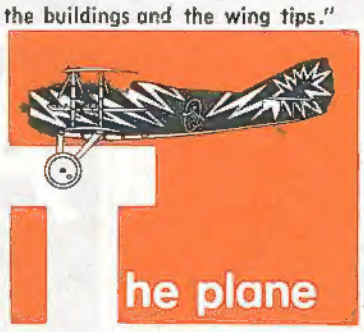
The Great Waldo Pepper in its translation to the screen is the most authentic aviation drama ever filmed. Hill would have it no other way. No process shots whatever are used in the footage. Actors seen in old planes are actually in them. When Redford appears upside-down in a period Jenny, it is actually Redford—not a double. When Redford, Bo Svenson and Susan Sarandon climb out of the cockpits of planes in flight, clinging precariously to wing struts, and braving wind and turbulence, the camera is actually photographing them at heights of 2,000 to 3,000 feet. In the spectacular dogfight sequences, the adversaries in the air are Redford and Brundin themselves.

Frank Tallman, who supervised the air sequences and contributed as a flyer to the air work, has flown planes and air-stunted in motion pictures since **Hell's Angels.** Now head of Tallmantz Aviation in Orange County, Ca., Tallman and his pilots have taken to the skies for almost all of Hollywood's theatrical and television films calling for aerial sequences.

Most recently, they stunted in **Ace Eli and Rodger of the Skies, Charley Varrick, Death Race, Lost Horizon** and **The Thief Who Came to Dinner.** For **The Great Waldo Pepper**, Tallman and his associates not only executed every air maneuver indicated in the screenplay, but supplied two original 1917 Jennys, two camera planes for filming aerobatics, a crash plane, and thirteen air vehicles, including a Fokker Triplane and a British Sopwith Camel for flying circus scenes.

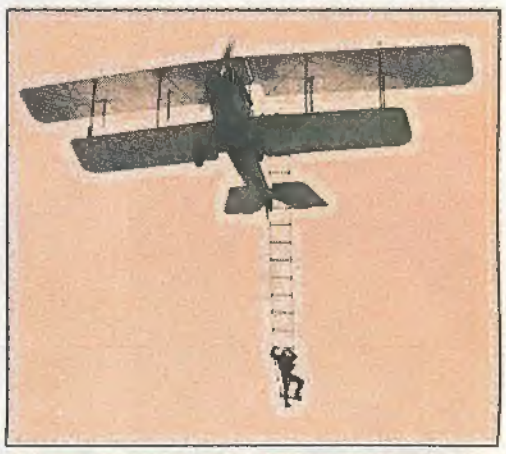
One of the most spectacular of the air stunts in **The Great Waldo Pepper**, and an important "first" in film's treatment of aviation subjects, is the fly-through when a plane swoops down on a small midwest town and flies along its main street, barely skimming the pavement with its wheels.

"That," says Frank Tallman, "was the toughest aerial stunt of my career." To those who recall his aerobatics in **Catch-22**, his flight through a billboard and then through an open hangar in **It's A Mad, Mad, Mad, Mad World**, it seems an overstatement. But for Tallman "all those other stunts lasted anywhere from one to five seconds. This one flight took more than 30 seconds and I had to be on the lookout constantly for cross-currents at street corners, the pedestrian who ignored orders to stay in a doorway, or people who craned their necks from upper story windows to watch what was going on. There wasn't more than three feet of free space between the buildings and the wing tips."



in which Tallman flew down the main street of Elgin, Texas, was an original J-1 Standard. In most cases, the planes were powered by their original engines, all still performing faithfully despite thousands of air-hours logged.

Altogether, **Waldo Pepper** promises to be another hit with the mixture of drama, comedy and action that seemed all but lost since the 1940's. And if the past is any indication of the future, **The Great Waldo Pepper** will no doubt be up for an Oscar at this time next year.●

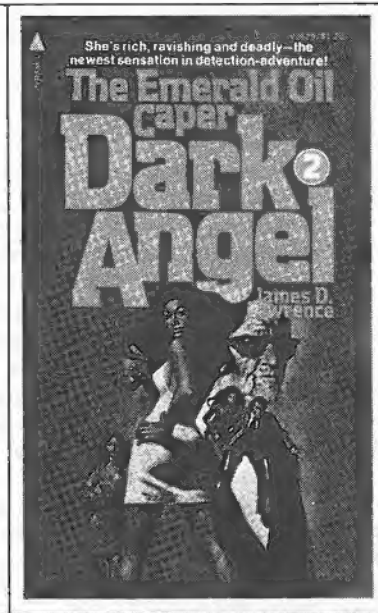


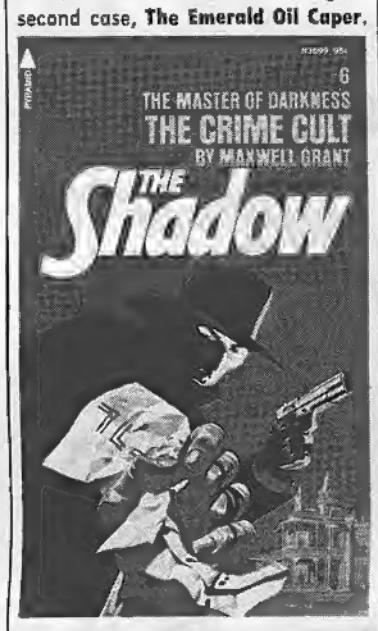
ACTION/SUSPENSE/ADVENTURE IN PAPERBACKS: BOOKS WITH A BANG

The newsstands are heavily patrolled this month with a host of private eyes, cops, pulp heroes and self-styled avengers. And why not? We heard the crime rate is up—and this month's offerings prove it!

The Master of Darkness continues his fight against crime as he faces one of the most challenging cases of his career! Look for the latest Shadow adventure in the crimefile under **Double Z.** Next month, the Nemesis of Evil mysteriously disappears. Has he succumbed to the evil High Priest of Kali? Check **The Crime Cult** for the answer in March.

Also from PYRAMID is the private black eye, Angela Harpe, in her new Dark Angel series. James D. Lawrence is the author of Angie's second case, **The Emerald Oil Caper.**


She's rich, ravishing and deadly—the newest sensation in detection-adventure!
The Emerald Oil caper
Dark Angel 2
James D. Lawrence



Equally as fast-moving, the new Stark series continues its vengeance on The Company in **The Chinese Coffin** and **Gold-Plated Hearse**, both by Joseph Hedges.

Death Of An Informer was awarded the Edgar for the best paperback mystery of the year by the Mystery Writers of America. Written by Will Perry, it's a chilling novel played against the nightscape of New York's Forty-second Street, crowded with hustlers and hookers, porn shops and peep shows, drugs, despair and sudden death. A first-rate read!

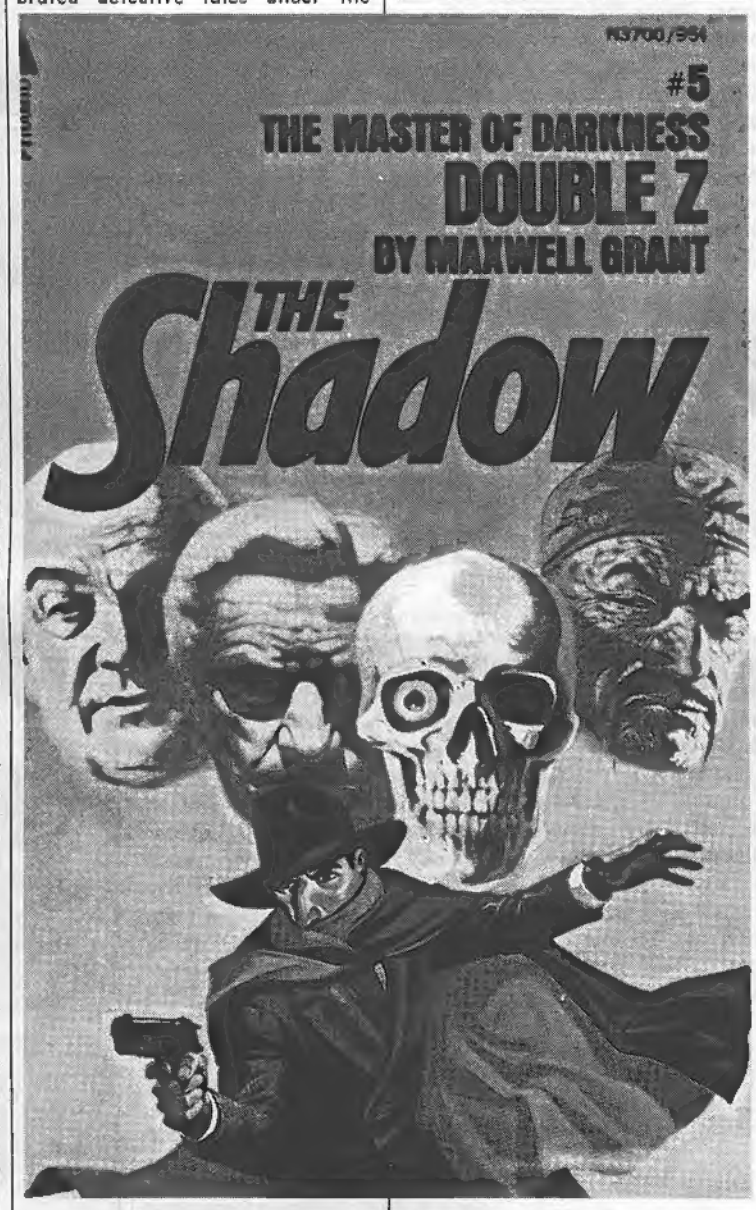
The Matador had learned his art from the greatest assassin in the world. That's why the young capos of the Mafia hired him to eliminate the syndicate's aging, old-fashioned bosses. But Matador had another job to do first—kill the man who taught him everything he knew! **Death—As In Matador** by L. V. Roper is an action-packed novel from POPULAR LIBRARY.

An armful of mystery and mayhem is ahead from WARNER PAPERBACK LIBRARY. Chandra Smith, Secret Agent, challenges a mad genius scheming to fulfill an ancient destiny in **The Ax of Atlantis** by Lee Grimes. The Avenger battles blood-thirsty bats in **The Blood Countess** this month, then looks for an invisible killer in **The Glass Man. The Iron Skull** is his next adversary, a superhuman flesh-and-metal madman out to destroy Justice, Inc.!

International assassination and a secret war for control of the world's oil supply combine to make an intriguing novel, **A Dream Of Treason** by Marshall Pugh. For one rebel British ex-paratrooper, blackmailed into the secret service, it means being the executioner and, unwittingly, a victim in the newest arena of cold war's intrigue. It's a PINNACLE presentation.

Hot jewels, a cool payoff, warm bodies and cold corpses keep temperatures rising in **Washington Payoff**, a hard-boiled detective yarn from Watergate conspirator E. Howard Hunt. Then, Remo and Chiun battle a bionic man in the 18th Destroyer caper, **Funny Money.** Check out the action at No. 7B Praed Street for detective action in the tradition of Sherlock Holmes. August Derleth's popular Solar Pons series continues with **The Memoirs of Solar Pons** and **The Casebook of Solar Pons.**

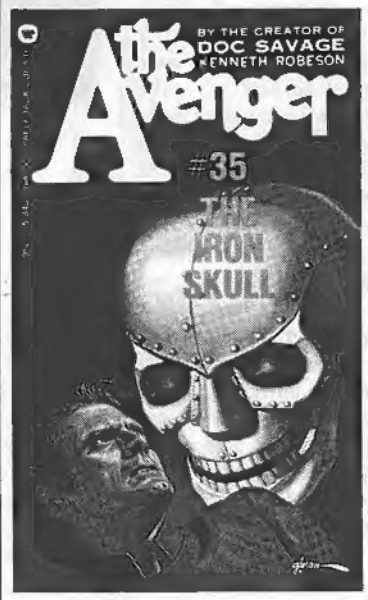
Although best known for his Perry Mason novels, Erle Stanley Gardner wrote a series of celebrated detective tales under the



pen name A. A. Fair. POCKET BOOKS will be re-releasing a newly packaged group of stories about the hardheaded detective team of Bertha Cool and Donald Lam. **Widows Wear Weeds** heads off a line-up which includes **You Can Die Laughing, Up For Grabs, Fish Or Cut Bait, Shills Can't Cash Chips** and **Try Anything Once.**

The Spider, latest of the revived pulp heroes, is creepy-crawling into danger again in a pair of thrillers. In **The City Destroyer** he faces a murder genius who can turn bridges and skyscrapers to dust. Then, an invisible enemy leads a mystical organization on a rampage of slaughter in **Death and the Spider.**

Rabbi Small, the Jewish Sherlock Holmes, takes a teaching job at Windemere Christian College but finds himself investigating another murder, this time, a fellow professor. Things are not all kosher in

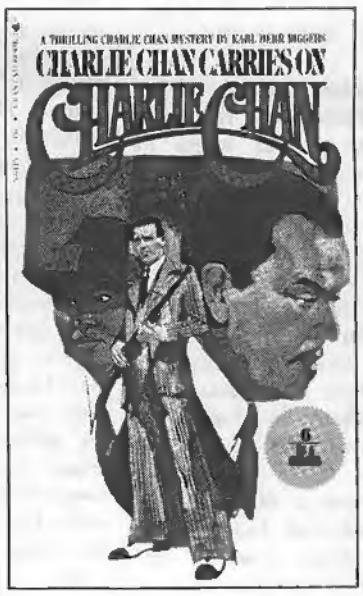


Tuesday The Rabbi Saw Red by Harry Kemelman. High scores on the bestseller lists attest to the superior quality of this FAWCETT book. It's one you won't be able to put down!

Suspense, kidnapping and murder provide thrills in Dan Marlowe's latest Earl Drake caper, **Operation Deathmaker.** Drake is "the man with nobody's face" who relies on his brains as often as his guns in this long-running action series.

Sam Watchman is an Arizona State Trooper and a Navajo. He's assigned to hunt down an escaped prisoner, Joe Threepersons, an Apache in Apache territory. But there's more terror loose than a runaway prisoner with a rifle—a lot more! **The Threepersons Hunt** is by Brian Garfield, author of the best-selling **Death Wish.**

Hair-trigger action and boiling suspense are key ingredients in a quartet of top thrillers penned by



Jack Higgins. In **Night Judgement At Sinos**, adventurer Jack Savage finds himself in the beautiful Aegean islands with a girl in his arms and a gun in his ribs. Then the trouble really begins. Scottish Highlands are the next setting for adventure in **Midnight Never Comes** where agent Paul Chavasse interferes with a plan to steal Britain's newest secret missile. Also from the same author are **Dark Side Of The Street** and **A Prayer For The Dying.** All good reading—take it from us.

BANTAM has a heavy line-up on tap including the new Doc Savage novel. Doc and the Amazing Five head for the Balkans to battle **The King Maker** and soon find themselves facing the most fearsome weapon ever created. Then, the hero of the Honolulu Police investigates the death of a movie queen in the Charlie Chan mystery **The Black Camel.** There's a murder in every port until the Loften World Tour docks in Hawaii where **Charlie Chan Carries On!**

Bloody murders and an uncatchable killer terrorizes New York's literary world in **Plot It Yourself,** a reprint Nero Wolfe mystery by Rex Stout. Also available are **The Golden Spiders** and **The Second Confession.**

Barrington Hewes-Bradford is Chairman of the Board at HB Enterprises and the hero of BERKLEY's tough, new action series, The Peacemaker. In his latest adventure, Barrington must travel to Indochina to protect HB Enterprises interests in **The Wyss Pursuit** by Adam Hamilton.

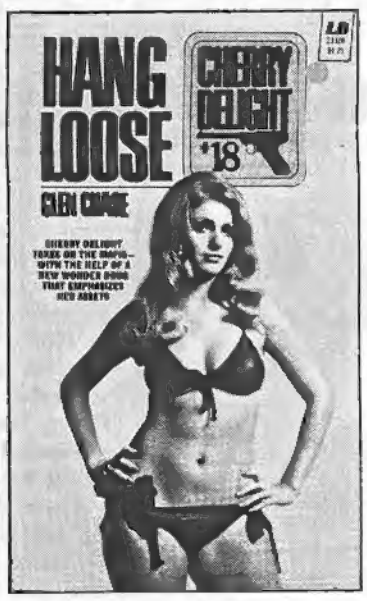
Mike Barry's The Lone Wolf has made it to his tenth caper and is up to his holster in gunfire in **Harlem Showdown** as he fights for

lone wolf on the prowl

life on the West Side of New York!

Cherry Delight lets it all **Hang Loose** in her hottest caper yet! It's about a new drug that allows women to become tireless pleasure machines and Cherry has to corner the market before the Mafia does! Her next caper finds her **In A Bind** as Cherry is framed for murder.

On his continuing mission of vengeance, Johnny Rock slashes into the Mob after they take over a newly discovered gold field in **Scarfaced Killer.** Then, in next month's

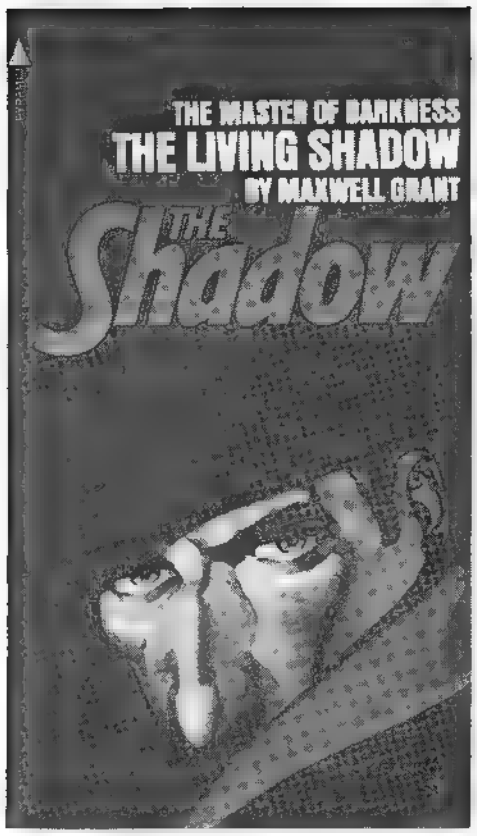


offering, Johnny takes after a brothel baron and blasts the whole underworld to blazes in a **Savage Slaughter.**

BELMONT TOWER begins a violent, new series featuring the Death Squad. Sickened by the corruption they see all around them, three super-tough San Diego cops form a Death Squad to smash killers, muggers, pushers and perverts—all the human scum who operate beyond the reach of the law. **Gang War** by Frank Colter is the first thriller.

In Frank Scarpetta's Marksman series, Magellan must elude and destroy the Mafia's top killer, Santi Visalli, before Santi gets him! The two assassins create a blood bath in **Die Killer Die. This Animal Must Die** follows as Magellan battles both the Mafia and Red China to prevent World War III. Crimson action from cover to cover!

More next month. Til then, stay out of trouble! ●



MORE THAN NOSTALGIA!

WHO KNOWS WHAT EVIL LURKS IN THE HEARTS OF MEN? THE SHADOW KNOWS! Now, THE SHADOW is back! Cloaked in darkness and mystery, the man in black who thrilled millions of readers and radio listeners has returned in the astounding mysteries that are destined to capture the imagination of a new generation of readers! Here are six original SHADOW mysteries in exciting, new Pyramid editions. Be sure to watch for these and all the other amazing SHADOWS to follow! THE SHADOW "... makes his modern imitators like The Executioner et al. seem like Boy Scouts ..."
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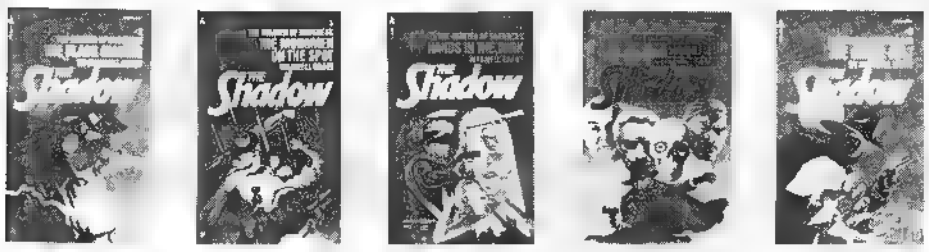

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From out of the past! We've discovered what probably is the most unique book to be published in quite a while, **The Adventures of Sweet Gwendoline.** Gwen's exploits were originally printed in the 40's, and in retrospect have become the underground comics of their era. The book features four cartoon adventure serials that read like X-rated versions of The Perils of Pauline replete with a dastardly villain, a mysterious countess and a secret agent—all of whom do their best to keep the heroine under wraps—be they leather, rubber, rope or chain. John Willie, the artist and author, somehow always managed to save Gwen in the nick of time only to subject her to even more bizarre dangers. 140 pages, 16 in color.

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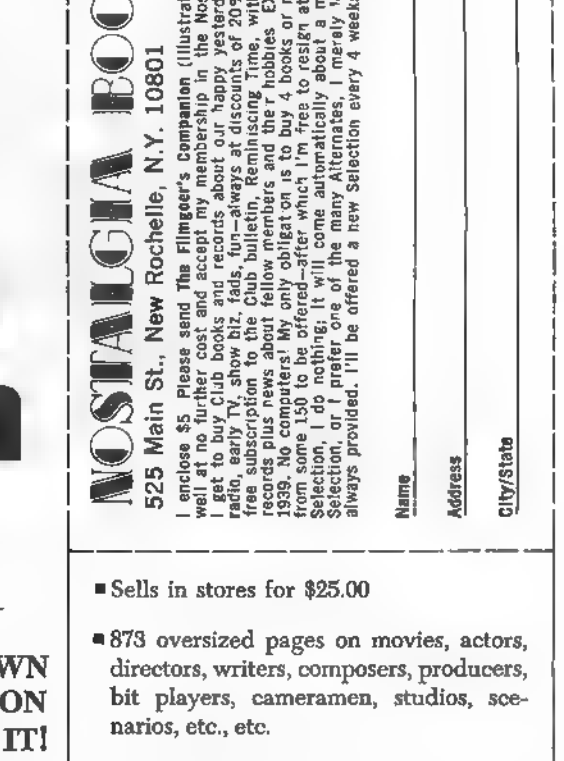

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COMING ATTRACTIONS

There is a small war currently being waged in America, and we are all part of it in one way or another!

The most active combatants number into the thousands, and their allegiance is to over a hundred factions.

The weapons being utilized are guns, knives, fists, drugs, cars, trains and even psychology. Millions are spent for the cold, calculated annihilation of buildings, cities, transportation, communications and people.

Recorded on 35 millimeter strips of audio-visual film, the large and small conflicts are all preserved, and nearly one and three-quarter billion dollars were spent in 1974 to view the spectacle of this carnage unfolding.

Now, 3,000 men and women are trying to decide, in 1975, just who fought the most "entertaining, artistic and important" battles of 1974. The competition is intense. The prize is great. Millions of dollars worth of prestige and inflated TV exposure payments go to the winner, along with a small gold-plated statuette called "Oscar."

Last year will probably go down as the Year of the Disaster in film history, but strangely enough, films like **Earthquake, The Towering Inferno Juggernaut** and **Airport 1975** do not seem to be in the running in any important Academy Award categories. Even though they embody the most colorful elements of showmanship and spectacle, these films seem destined to be represented only in the Art Direction, Editing, Cinematography and Musical Scoring listings.

Frontrunners for the Best Picture Award seem to be all killers: **The Godfather Part II, Chinatown, The Conversation, Murder on the Orient Express, The Parallax View** and **The Longest Yard. Lenny** and **A Woman Under the Influence** provide the redeeming social value necessary for any consciences needing it, and **Young Frankenstein** may ring in as the lonesome comedy with little actual chance of winning even a booby prize.

Dustin Hoffman, Jack Nicholson, Gene Hackman, Al Pacino, Robert DeNiro, James Caan, Walter Matthau and Jack Lemmon are all contenders in the Best Actor category, although not necessarily for the same reasons. And among the ladies, Faye Dunaway, Liv Ullman, Valerie Perrine, Ellen Burstyn, and Gena Rowlands are the likely choices.

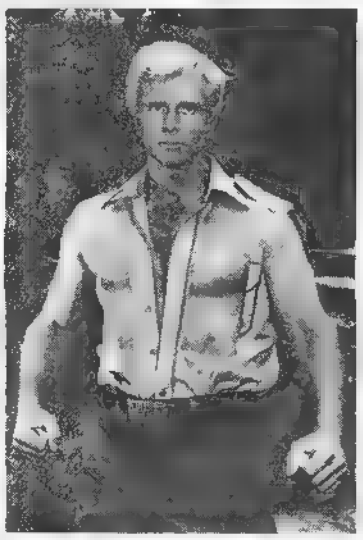
Between directors the rivalry is unusually competitive, since all outstanding candidates are top-notch veterans of their trade. Francis Ford Coppola, Bob Fosse, Roman Polanski, Sidney Lumet, Robert Aldrich and Ingmar Bergman all made powerful, important films in '74, but only one can take home the little golden statue.

Meanwhile, back in 1975, big names, big films and big money seem to be the order of the day, with high adventure, nostalgia and fantasy entrenched in strong sales positions.

The long-awaited **Doc Savage . . . The Man of Bronze** has been scheduled by Warner Bros. for an Easter Season showcase. Produced by George Pal and directed by Michael Anderson (**Around the World in Eighty Days**), **Doc Savage** has been

Towering Inferno

Towering Inferno



Doc Savage

Lepke

Lepke

finished for some months already, and is only waiting for the flood of Christmas blockbusters to recede so that the competition for attention will not be so great. Those who have seen preview showings of the film rate Ron Ely as an acceptable mythic-hero Doc, yet are unsure of the high-camp approach the film has taken. But then, if it works for James Bond . . . ?

Tony Curtis will be making an appearance presently as a multi-millionaire/gangster in the Warner release of **Lepke.** Made in Israel, **Lepke** is based on the real life, and eventual death, of Louis "Lepke" Buchalter, one of the most powerful crimelords of the New York Mobs in the 20's and 30's. Co-starring Anjanette Comer and Milton Berle, **Lekpe** has already made millions overseas, and should do well following close on the heels of **Godfather Part II.**

For animal lovers, Warner will be presenting **Beautiful People,** with a cast of thousands . . . of monkeys and lions and tigers and bears! Oh my! Photographed in South Africa, **Beautiful People** has no human stars, but seeks to capture the mystery and wonder of wild life. Through the intrusive, yet never intruding, eye of the camera, animals of every sort are seen living and playing in the wild. It's one of those "kids" movies that is usually most fascinating to the adults in the audience.

Released on a limited scale in '74 to qualify for the Academy Awards, Warner's **Alice Doesn't Live Here Anymore** stars Ellen Burstyn (**Exorcist**) as a 32 year-old housewife/mother dissatisfied with her existence. Given a new lease on life through her husband's death, she falls in love with Kris Kristofferson and must decide between living for herself or her son in this compassionate film by Martin Scorsese (**Mean Streets**).

Other upcoming Warner films to look forward to in the near future are: **The Prisoner of Second Avenue,** starring Jack Lemmon and Anne Bancroft, adapted from Neil Simon's hit Broadway play; **The Yakuza,** a modern day samurai-type crime thriller starring Robert Mitchum and Brian Keith, directed by Sydney Pollack (**Jeremiah Johnson**) from a screenplay by Robert (**China**)Towne; and **Whiffs,** a sort of cops 'n' robbers **M*A*S*H,** starring Elliot Gould, Jennifer O'Neill, Eddie Albert and Godfrey Cambridge.

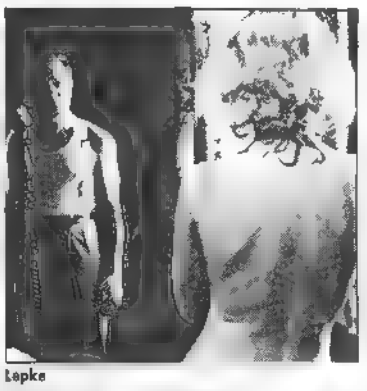
In the meantime, Alan Arkin and James Caan are scoring with unprecedented success as two fumbling cops in **Freebie and the Bean.** Loretta Swit and Valerie Harper co-star in this sometimes tragic, usually funny blockbuster by Richard (**Getting Straight**) Rush.

At Columbia, the big picture is **Emmanuelle,** an X-rated French film that is breaking boxoffice records everywhere. Starring Silvia Kristel, and Alain Cuny, **Emmanuelle** is based on a popular "underground" novel written in 1957, and concerns the adulterous affairs of French diplomats and their wives while on a posting in Thailand. Outlawed and banned in various countries around the world, **Emmanuelle** has nevertheless smashed the sex-X barrier among many major distributors.

Coming up this Easter, Columbia's major release will be **Funny Lady,** Barbra Streisand's reprise of her

Lepke

Lepke



Lepke

Emmanuelle

Emmanuelle

Emmanuelle

Oscar-winning portrayal of Ziegfeld Folies' star Fanny Brice. James Caan, Omar Sharif and Roddy McDowall also star in **Funny Lady,** directed by Herbert Ross, who worked with Streisand in **The Owl and the Pussycat.**

Rock music and rock opera will be dominating Columbia's spring lineup, with **Stardust** and **Tommy** as the two leading orgies of acid orchestration. **Stardust** features one of Britain's top recording stars, David Essex, in the story of a rock group's rise from obscure one-night stands to world-wide fame and recognition. Adam Faith and Larry Hagman co-star, along with six new sure-fire Essex hits. **Tommy** will be the filmed interpretation of the stage show created by The Who, and will feature the diverse talents of Jack Nicholson, Ann-Margaret, Oliver Reed, Elton John, The Who, Eric Clapton and Tina Turner.

From the author of **Rosemary's Baby,** Ira Levin, comes another suspenseful film of witchcraft and the supernatural, **The Stepford Wives.** Katherine Ross, Paula Prentiss and Patrick O'Neil star in this tale of a town in which the women seem possessed by an unexplained force of bizarre evil. Scheduled for February release, **Stepford Wives** is directed by Bryan Forbes, and guaranteed to send chills creeping up the spine.

Also scheduled soon, Warren Beatty and Julie Christie star in **Shampoo,** an off-beat crime/adventure flick that co-stars Goldie Hawn. Beatty, by the way, does double duty as **Shampoo**'s producer, as well as co-writer of the screenplay with Robert Towne.

sinbad preps 3rd sail sched

Meanwhile, production on Columbia's **Sinbad at the Edge of the World** is beginning, with Ray Harryhausen striving to top the special effects he created for 74's successful **Golden Voyage.** Inflation has stricken the film like an evil ginni however, as Sinbad's boat costs 50% more to build this time. Hopefully, Miklos Rozsa will encore his musical scoring skills which, incidently, may win an Oscar for **Golden Voyage.**

Paramount's spring cinema specials will include **Sheila Levine is Dead and Living in New York.** It's an odd little story about a young girl's trip to the big city to find herself, but finds the man of her dreams instead. Jeanne Berlin, Roy Scheider and Rebecca Dianna Smith star in **Sheila Levine,** directed by Sidney J. Furie (**The Apaloosa.**)

Due to the spectacular success of Agatha Christie's **Murder on the Orient Express,** talks are being held concerning more visualizations of other Poirot novels. Paramount itself hopes to secure further film rights so that they can ride on the crest of the current nostalgia wave.

Temporarily unscheduled, b u t ready for instant release by Paramount, is Ralph Bakshi's live/animation feature **Coonskin.** And even though he has already run into flak, from the X-rated **Fritz the Cat** and **Heavy Traffic,** Bakshi came under real attack at a special

THE ENTERTAINMENT LINE-UP FOR 1975

The Stepford Wives

The Stepford Wives

Shampoo

Shampoo

Sheila Levine

preview attended by the Congress Of Racial Equality. Shouting their opposition, CORE members called the film demeaning, depicting blacks as slaves, pimps, hustlers and whores. They then curiously suggested Bakshi confine himself to films about the Arab-Israeli War, because he is Jewish and that is all he should pretend to be knowledgeable about.

For his part, Bakshi called CORE "middle-class sellouts, not representing the majority of blacks. My films are tough. If they upset people, I can't help it." (**Coonskin**) "describes contradictions in the ghetto that are still rotten today." They are "white impressions of black cultural myths in broadly slapstick terms."

Twentieth-Century Fox's current releases are packed with action and intrigue, led off by a British thriller called **Double Ransom**, starring Sean Connery. Previously titled **The Terrorists**, the film concerns the take-over of a British embassy by a group of anarchists.

Next in line is **Nickel Ride**, a close-up look at a carny man who early in life drifted into the slot of the neighborhood "fixer." Starring Jason Miller and Linda Haynes, the movie traces the fixer's gradual loss of power and eventual downfall, skillfully directed by Robert (**Summer of 42**) Mulligan.

musketeers back at box office

The spectacular success of last year's **Three Musketeers** has filled 20th with confidence that this year's sequel, **The Four Musketeers**, will do as well or better, since it is really just the rest of what was to be one gigantic movie. Similar thoughts seem to be traveling through other film producers' minds however, because there has been a move made to buy up Warner Bros.' film rights to the Alexander Dumas classics **Man in the Iron Mask** and **The Corsican Brothers** to cash in on the costume-drama craze while it is still hot.

Finally, 20th will be packing-up a new Burt Reynolds film for February-March release, **W.W. and the Dixie Dancekings**. Wise-cracking, brawling and bedhopping, Reynolds hands in his usual entertaining performance as a beleaguered country boy cast into trouble by the winds of circumstance.

United Artists spring releases are few in number, due to the continuing success of their Christmas released James Bond thriller, **Man With the Golden Gun**. They do, however, have a rough, gritty tale of espionage and counter-spys in **Report to the Commissioner**, based on the bestselling novel by James Mills. Michael Moriarty and Susan Blakely star in the new motion picture that doggedly follows an idealistic New York City detective into the stark world of street hustlers and dope pushers. Heavy police action.

On the comedy side, UA offers **Rancho Deluxe**, starring Jeff Bridges, Elizabeth Ashley and Slim Pickens. The wild West was never wackier than it is on this unusual ranch that

Sheila Levine

Sheila Levine

Double Ransom

Double Ransom

Nickel Ride

is packed with beautiful girls, all directed by Frank Perry (**Last Summer**) with comedic flair and wit.

Brannigan stars John Wayne as a tough cop on special duty in England, whose methods and direct line of action takes the British by surprise. Sort of The Duke-in-England, **Brannigan** also stars Richard Attenborough, Judy Geeson and Mel Ferrer, directed by Douglas Hickox.

Otto Preminger's new flick, **Rosebud**, is due from UA. The film, starring Peter O'Toole, Richard Attenborough and Raf Vallone, details the kidnapping of five beautiful girls by a Black September terrorist group. Top international agents work desperately to keep the girls alive and stop a scheme designed to shatter the political-economic balance of the world.

flaws mar jaws star

Grandstanding showmanship appears to be making a comeback in the movie business, and the possibilities of publicity stunts and ushers in gorilla suits loom large once again. Such tactics started in the film industry, but became the province of TV giveaways (**Let's Make A Deal**) when theater budgets were cut in the 50's. Now, with soliciting Fire Department support for the **Towering Inferno** and **Earthquake's** "Sensurround" (the Shake 'n' Bake team), gimmicks and endorsements are back with us as showbiz tactics. Sensurround, in fact, has proved so successful that Universal plans to utilize it again soon, even though a certain Chicago theater developed wall and ceiling cracks that weren't there before **Earthquake** struck.

Among Universal's more immediate plans is the release of **The Great Waldo Pepper**, starring Robert Redford, and **The Eiger Sanction** with Clint Eastwood as the director and star. Also in the wings are: Robert (**The Sound of Music**) Wise's **The Hindenburg**, recreating the greatest dirigible disaster ever, starring George C. Scott, Anne Bancroft and Roy Thinnes; and **Jaws**, the story

h'wood hunts b.o. stunts

of terror in a seacoast town plagued by a man-eating shark. Based on Peter Benchley's best-selling novel, **Jaws** features a $400,000, 25-foot mechanical-rubber shark which kept breaking down during filming.

American International's February-March line-up of film will be led by **Wild Party**, starring Raquel Welch and James Coco. This nostalgic period piece is set in the late 20's and is made doubly interesting because it is the semi-factual recounting of the turbulent life of silent screen star Roscoe "Fatty" Arbuckle, whose career was shattered by a murder at just such a "Wild Party."

AIP's other big spring release is a prehistoric adventure, full of monstrous dinosaurs and savage beastmen, **The Land That Time Forgot**, based on the novel by Edgar

Nickel Ride

Nickel Ride

Four Musketeers

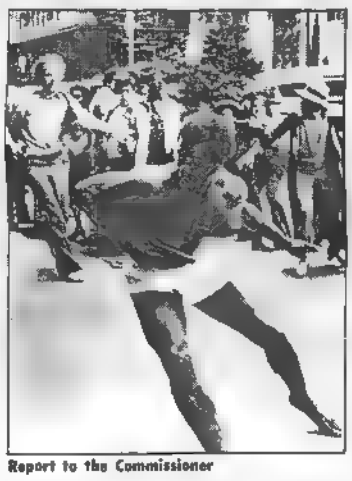
Four Musketeers

Four Musketeers

COMING ATTRACTIONS

W.W. and the Dixie Dancekings

W.W. and the Dixie Dancekings


Report to the Commissioner

Report To The Commissioner.

Report To The Commissioner

Rice Burroughs, creator of **Tarzan.** Doug McClure stars in the film shot from a screenplay by famous sci-fi author Michael Moorcock. Ace paperbacks and Marvel Comics both plan tie-in publications for this excitingly powerful adventure movie.

Pam Grier and Austin Stoker face a pack of killers out for blood in American-International's new nonstop thriller, **Sheba, Baby.** The action is fast and furious, packed with car chases, gunfights and narrow escapes. Needless to say, Sheba, the lady private eye from Chi, comes out on top with the help of her trusty .44 Magnum.

Disney pix are continuing to appear on a regular schedule, and most of the reissues are making more money now than they did before. The big re-releases this year will include **Snow White and the Seven Dwarfs** and **Bambi.** The new films in the Disney package will be led off with **The Strongest Man in the World,** starring Joe Flynn, Cesar Romero and Phil Silvers. Following closely behind for an Easter release is **Escape to Witch Mountain,** in which three young children find a ghostly mansion and proceed to make it their business to outwit the stars (Ray Milland, Eddie Albert and Donald Pleasance.)

Bands of Velvet—Nerves of Steel! That's the title of the upcoming film based on the life of Paula Murphy—the Women's Lib answer to the Evil Knievel male chauvinist problem. Paula, who has been traveling around the country jumping trucks with her motorcycle, has consented to the filming of her life, with Dyan Cannon, Ali McGraw and Trish VanDevere being considered for the lead. Co-ordinated with the movie, and keyed to wring out all the Libber publicity possible, will be toys, games, cars, models, etc. . . for Ms. Murphy, just like there was for Evel.

hitchcock in hospital

Alfred Hitchcock entered the hospital in December to have a heart pacemaker implanted in his chest. Everything went well during the operation, but he suffered an allergic reaction to the post-operative antibiotics. Just like in one of his movies, "When I asked them who prescribed the medicine," the portly director recounted, "there was a deafening silence." Fully recovered now, Hitchcock is working on an untitled Universal project that he describes as "a conspiracy. It's a change of pace from disaster films."

Henry Kissinger has turned up again, this time as the inspiration for a new Italian-made comedy. The producer is considering plotting the as yet untitled film in Ancient Rome. "Who knows, in his travels to high places around the Empire, he might even find time for a chat with Jesus Christ."

On the TV scene, the tremendous success of last season's cop shows is apparently going to linger on as next year's roster contains a holsterful of law 'n' order offerings. The sleeping giant, **Police Story** (which has already given birth to Angie Dickinson's **Police Woman**), is apparently pregnant with spin-off

Bronnigan

Bronnigan

Bronnigan

The Wild Party

The Wild Party

series again. Although still untitled, there are projects in the works to give Tony Lo Bianco and Don Meredith their own show as a Mutt and Jeff detective team. Jan Michael Vincent is due for a series recreating his Special Weapons and Tactics officer role as a legalized assassin. Vic Morrow, George Kennedy, Lloyd Bridges and James Farentino are also likely candidates for series or specials stemming from this quiet little show that breeds like a hamster.

Other NBC projects for '75 will include a series based on the legendary detective **Ellery Queen,** with Jim Hutton in the title role. There will also be 30 to 35 pilot/special projects of the 90 minute TV-movie variety adding infinite possibilities to the prospect of further police and adventure series in '76. Among those already scheduled are **The Invisible Man** starring David McCallum, **McCoy** starring Tony Curtis, and **The Metro Man** and **The Undercover Man,** both **Police Story** spawn.

Gerry and Sylvia Anderson's six and a half million dollar series, **Space 1999,** has completely finished shooting its initial 24 episodes now, and has been offered to American networks. There have been no takers yet however, due to the $275,000 per episode price tag on each hour-long show. The **1999** producers are not ruffled yet however, since mid-season cancellations and shuffling will no doubt strike again in 75. Sci-fi oriented ABC is a likely sponser for this Martin Landau-Barbara Bain space opera vehicle.

Star Trek, the long dead but never forgotten NBC TV series, appears to be on its journey to where no man has gone before; reinstatement into the network fold. Long a sponsor's nightmare, **Star Trek** had many fans (15,000 at NY's 1975 convention), but never enough to support the weekly show. "Trekkers" and "Trekkies" condemned the eventual cancellation of the series a few years ago, passionately claiming "executive prejudice against sci-fi on TV."

Now, a feature film is being planned to rake in "Trekkie" and straight dollars to pay for expensive sets and pre-production work. If the fans thus prove they will support **Star Trek** with cold, hard cash, the networks can move into the already constructed sets and start shooting without feeling guilty about taking a chance on a proven loser. In any case, the feature film, recalling most of the otherwise unemployed cast, should finally prove that there is no such thing as "executive prejudice," and it was economic ugliness that originally killed the beautiful beast.

Finally, for the utmost in foolishness, a **Superman** movie is in the talking stages, based on the National Comics super-hero with the cape and the big S. What makes the whole idea a snicker is the line-up of stars being considered for the part. Clint Eastwood, Robert Redford and Burt Reynolds are the primary choices, conjuring up visions of a head-busting and cheroot smoking Superman, a dapper-posed Superman in a blue 20's tuxedo with a red cape, and a mustached Superman, whose bedroom antics give new definition to the concept of superpowers.

Up, up and awayyyy!! ●

The Wild Party

The Land That Time Forgot

Sheba, Baby

Sheba, Baby

Sheba, Baby

MEDIASCENE

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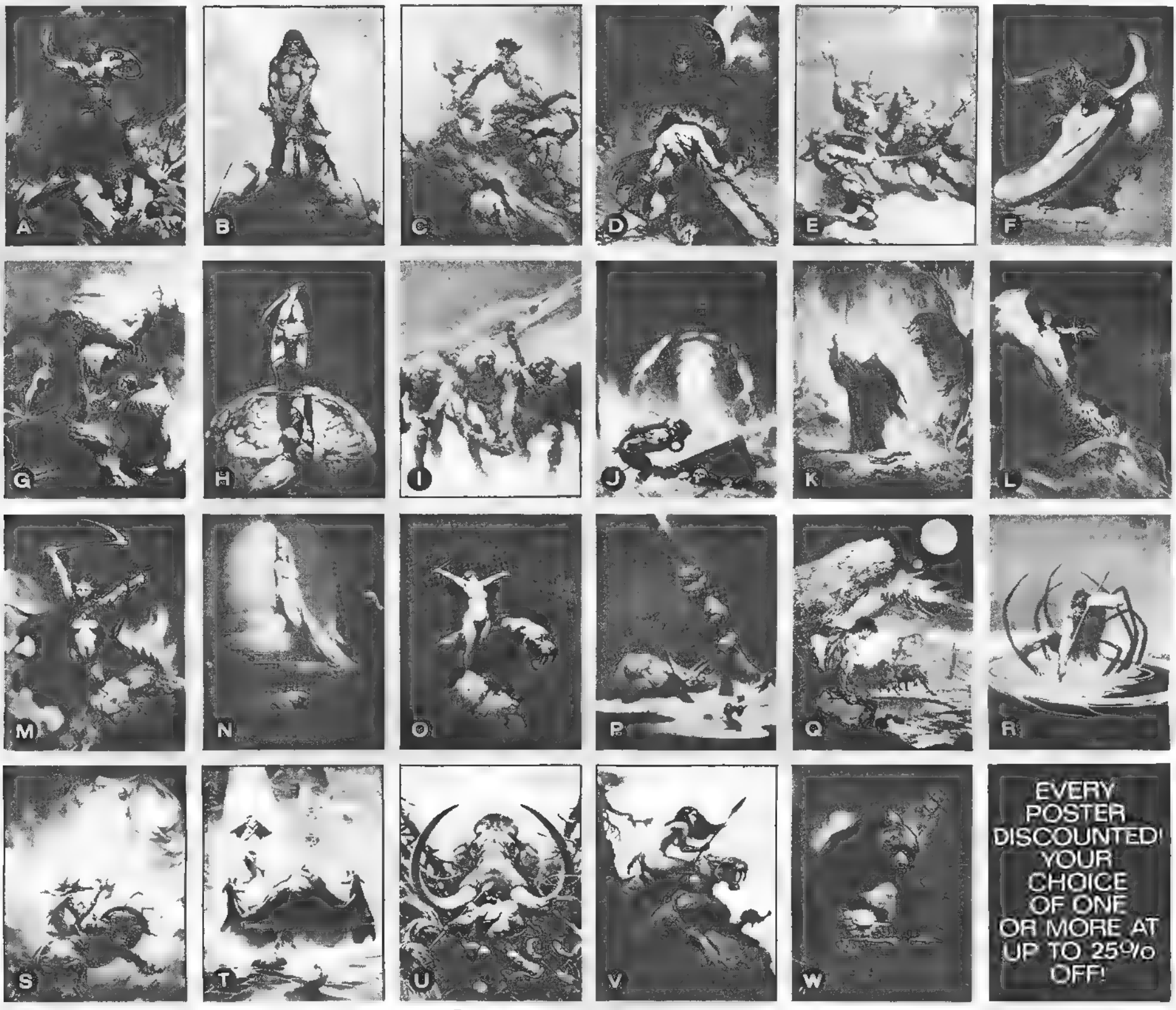

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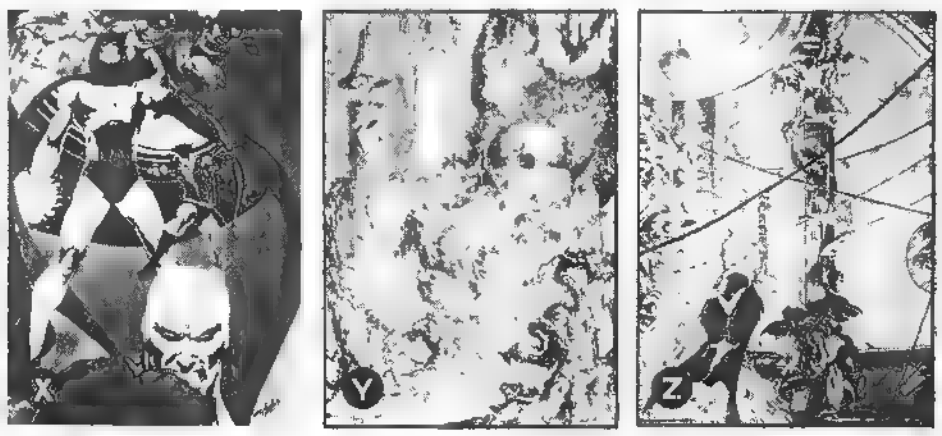

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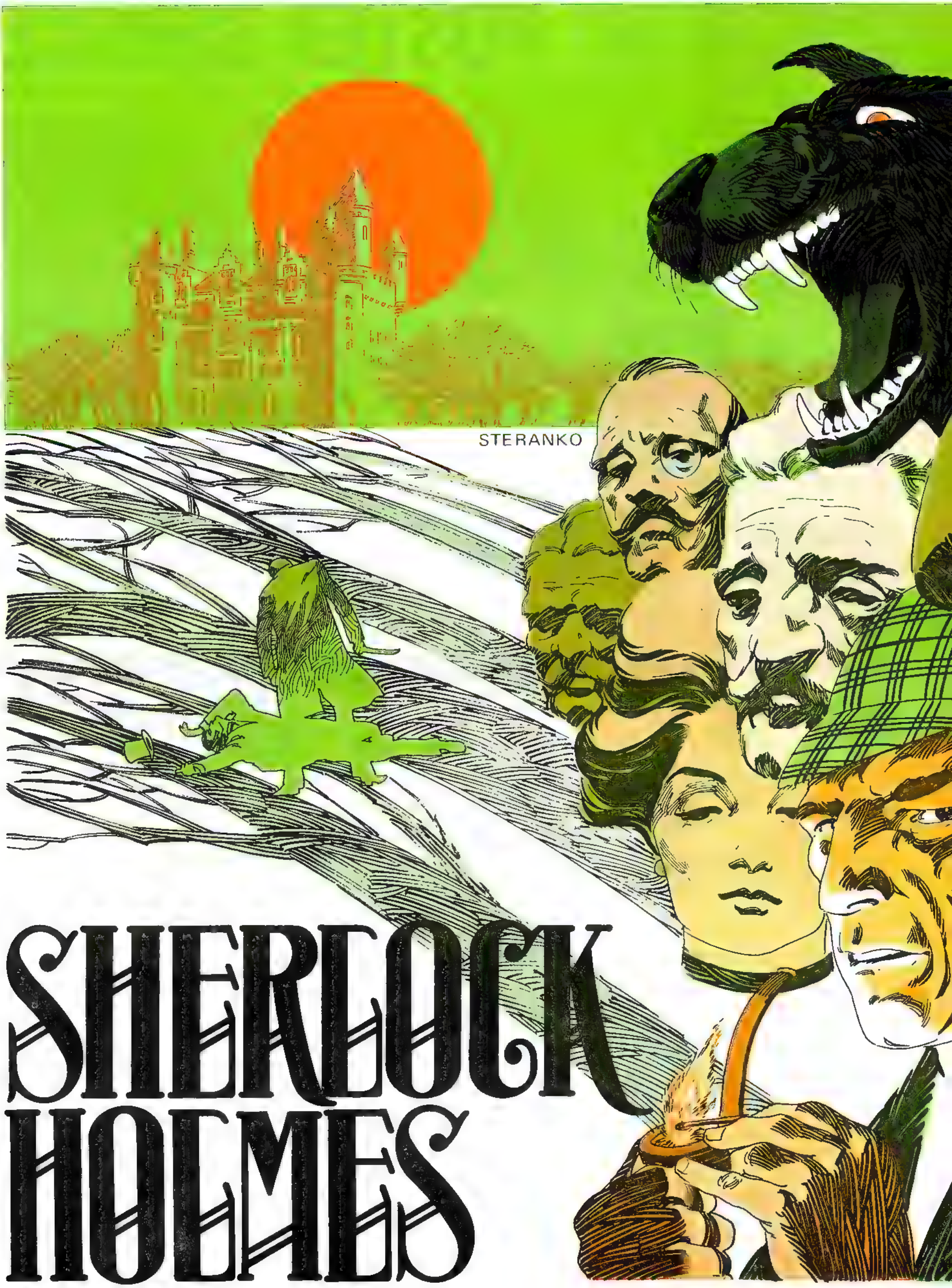
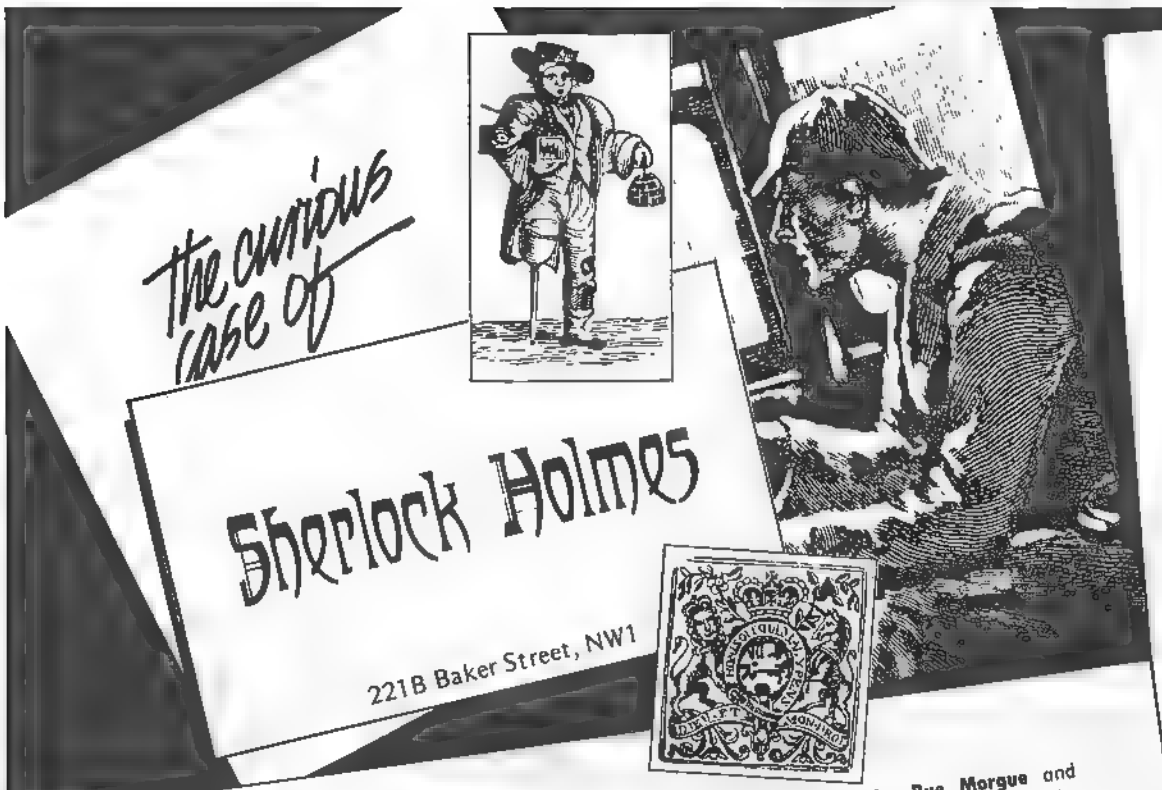


SHERLOCK HOLMES



SHERLOCK HOLMES!

A name synonymous with mystery and a character known so well in every corner of the globe, his fame ranks beside Hamlet, Gulliver and even Hercules. Yet he remains an enigma, a figure shrouded in a pall of the unexplained, like nightmist clinging to shadows.

Example. how many readers know there actually was a Sherlock Holmes?

Example: who are the secret societies dedicated to his preservation?

Example- why has his popularity grown explosively in the past year?

To find the answers to these puzzles, we must go back to the beginning and, like Holmes, study all the clues available.

The beginning, in this case, is a struggling, young doctor who in 1885, had opened a practice in Southsea, a seacoast suburb of Portsmouth, in England. To his dismay, that doctor, Arthur Conan Doyle soon discovered that the community had little need of his services, and began writing short stories to take his mind off his empty waiting room and even emptier bank account. Those he submitted for publication were, more often than not, returned, rejected. Doyle realized what he needed was a novel, the sale of which would lead not only to a bigger reputation but also to greater financial reward.

For the next four weeks he worked painstakingly, exerting all his energies into producing a drama worthy of publication Upon completion, the manuscript was sent on its way to make the rounds of various magazines--and was accepted, for a scant 25 pounds ($125.) Doyle was disheartened by the offer, took it out of sheer frustration and vowed to forget about writing forever. His story appeared a year later in **Beeton's Christmas Annual** under the title **A Study in Scarlet.** At age 27, the young doctor's dream of fame shattered. No one apparently gave the story any notice.

Or so it seemed.

But, two years after the story appeared, Doyle was contacted by **Lippincott's** (an American magazine whose editor had liked the tale), with a substantial offer to produce another like it. Encouraged by a hefty advance, he set to work on **Murders In The Rue Morgue** and its bow in the February 1890 issue of **Lippincott's**--and scored an immediate popular success. SUCCESS!! Over the next four years, Doyle wrote an even two dozen stories, each of which expanded his triumph and his financial status, considerably. So popular were his narratives, that readers often lined up at newsstands anticipating the latest offering.

They were waiting, of course, for Sherlock Holmes.

In Holmes, Doyle had created the classic detective, a man dedicated to the science of deductive reasoning, an unforgettable figure in crime fiction whose style set the pattern for generations afterward. Yet a critical look at the stories will reveal their strength not in their telling, but in the extraordinary character of Sherlock Holmes and that of his confidant and chronicler, Dr. John H Watson It is these men, and their personalities--so convincing, so believably life-like--upon which the phenomenal success of the legend is built.

The secret behind their creation lies in the background of Conan Doyle himself. Born in 1859 in Edinburgh, his linage can be traced back to a distinguished Anglo-Irish ancestry. Though his family was far from affluent, he received a good education in Great Britian and on the Continent, finally entering the Royal Infirmary in Edinburgh.

Even though studying took up most of his time, young Doyle could frequently be found rummaging through the two-penny bookstalls in the Grassmarket seeking tattered editions of the classics, along with modern authors like Poe and Gaboriau. Consequently, when he began to write, it was these works that served as his textbooks.

With plenty of time to spare in his Harley Street consulting room, Doyle spent his time daydreaming, developing storylines and intrigues using the subject matter he liked best in the work of others, a common starting point with would-be authors.

Small wonder then that he adopted the principles set down by Poe and his detective hero, August Dupin. Poe himself was inspired by actual crimes when he fictionalized

thin, hawk-like nose gave his whole expression an air of alertness and decision."

The real fascination for Holmes was in his powers of observation and deduction. His ability for fitting together a multitude of seemingly unimportant details to form a complete, revealing picture was limitless. A perfect example may be found in **A Study in Scarlet.**

Holmes has just deduced that a pedestrian on the street is a retired sergeant of Marines, and explains, "Even across the street I could see the great blue anchor tattooed on the back of the fellow's hand. That smacked of the sea. He had a military carriage, however, and regulation side whiskers. There we have the marine. He was a man with some amount of self-importance and a certain air of command. You must have observed the way in which he held his head and swung his cane. A steady, respectable, middle-aged man, too, on the face of him--all facts that led me to believe he had been a sergeant."

"Wonderful," Watson replied.

"Commonplace," said Holmes (never once did he say, "Elementary, my dear Watson").

Doyle discovered he was able to astound readers almost as well as the master detective amazed his companion. How had he developed this unique device? Again, the secret lies in Doyle's background.

In creating a detective, he followed Poe's lead, envisioning a character who could sort out even the most imperceptible clues to solve the mystery. Then it came to him. HE KNEW SUCH A MAN! Instantly, his thoughts returned to his days at the University, to Joseph Bell, M.D., F.R.C.S., consulting surgeon to the Royal Infirmary at Edinburgh.

Bell himself was a thin, wiry, dark man with a high-nosed acute face, penetrating gray eyes, and angular shoulders, who would sit in his receiving room and diagnose those who entered before they spoke a word. He would describe their symptoms, their past and occupations, almost without error.

Typical of his ability is the instance whereupon a woman and a child were shown in and exchanged good mornings with Bell. He immediately told her she was from the village of Burntisland, that she walked along Inverleigh Row with a second child, and that she worked at a local linoleum factory.

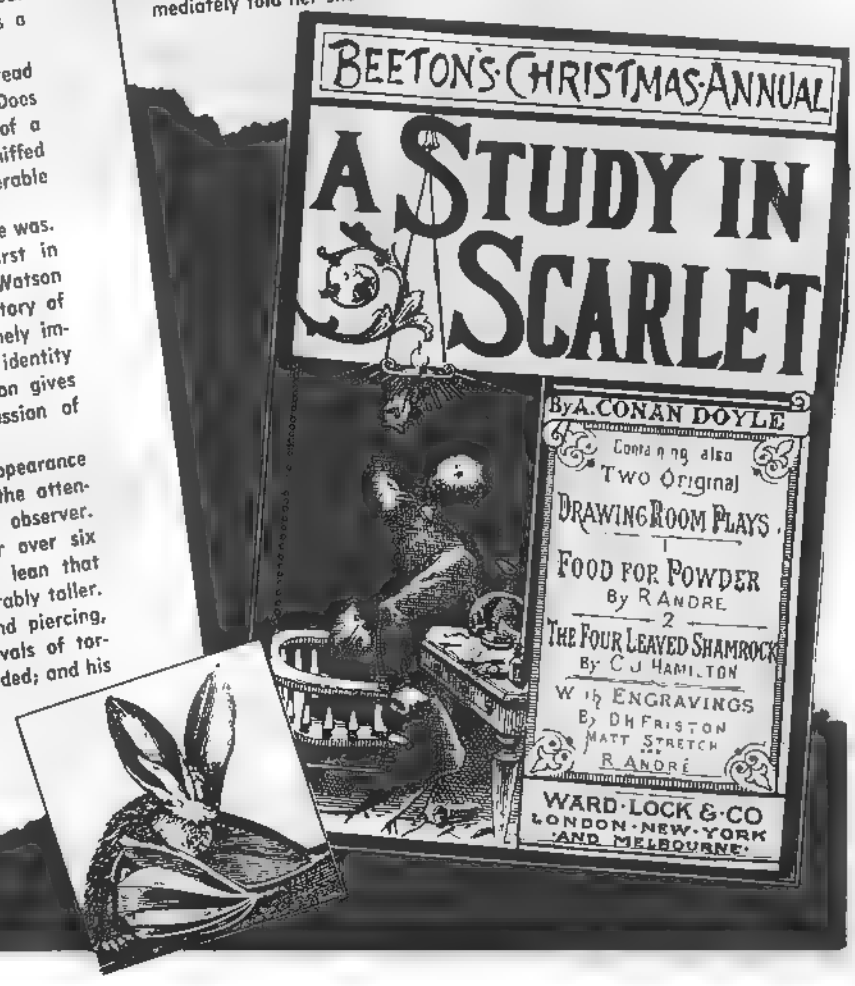
His students were aghast as he explained: "You see, gentlemen, when she said good morning to me, I noted her Fife accent and, as you know, the nearest town to Fife is Burntisland. You notice the red clay on the edges of the soles of her shoes. The only such clay within twenty miles of Edinburgh is in the Botanical Gardens. Inverleigh Row borders the gardens and is the nearest way here from Leigh. You observed that the coat she carries over her arm is too big for the child who is with her, and therefore she set out from home with two children. Finally, she has a dermatitis on the fingers of the right hand which is peculiar to workers in the linoleum factory at Burntisland."

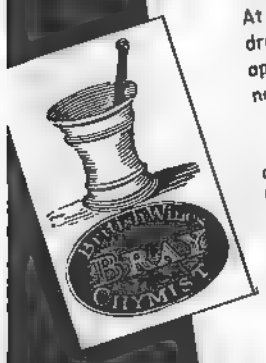
DR. JOE BELL WAS SHERLOCK HOLMES!

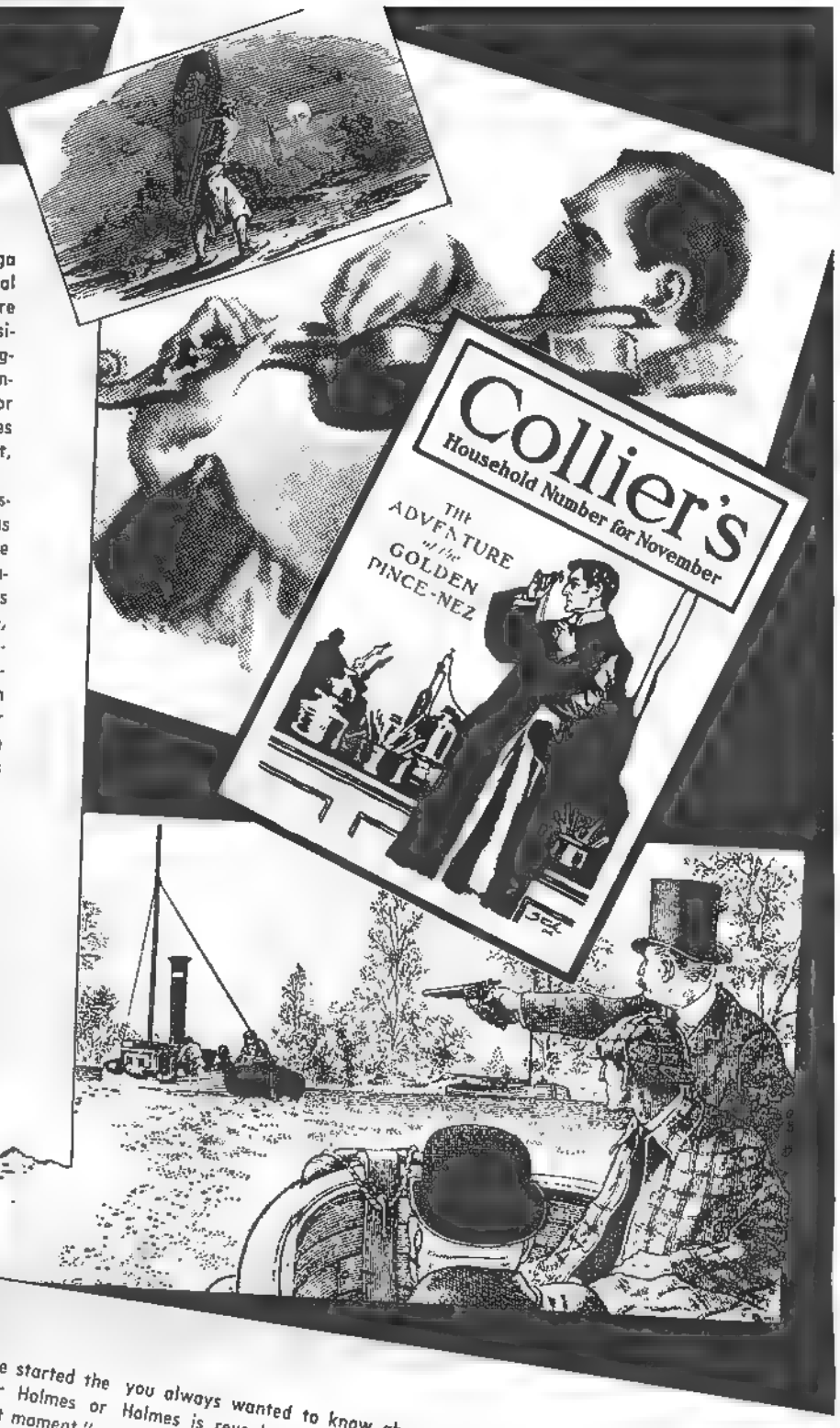
Doyle acknowledged the fact by dedicating his first book, **The Adventures of Sherlock Holmes**, to his mentor, Joe Bell. The name Sherlock Holmes, incidentally, derives from two sources. The Sherlocks were neighbors of the Doyle estate in County Wicklow, Ireland, and in all probability, inspired the great detective's Christian name. The Holmes came from Oliver Wendell Holmes, a man Doyle admired immeasurably in his youth.

Naturally, Holmes was hyped with a considerable amount of Doyle's own personality. Both of them were partial to old dressing gowns, clay pipes, collecting documents, and working with a magnifying glass on the desk and a pistol in the drawer. Both had the same bank, were offered knighthood in the same year, and both hated suffragettes. In addition, Doyle played a part in the investigation of many real-life crimes.

By 1892, Doyle was beginning his second series of Holmes adventures which he contracted to **The Strand Magazine** for a thousand pounds ($5,000.), no small amount in those days. Nevertheless, he was rapidly tiring of the character, claiming "he takes my mind from better things." While scripting the twelfth tale in the series, **The Final Problem**, he wrote to his mother,







"I am in the middle of the last Holmes story, after which the gentleman vanishes, never to return. I am weary of his name."

THEN HE KILLED HOLMES!

It occured while Holmes and his arch-foe, Professor Moriarty, were locked in mortal combat next to the Reichenbach Falls in Switzerland. The scene climaxed when the two adversaries fell over the abyss into the raging torrent below. It was 1893.

Readers were incensed, outraged, and bombarded Doyle and his publishers with outsponken condemnation. The barrage continued until, finally, in 1901 Doyle produced **Hound of the Baskervilles**, a posthumous memoir, and two years later, the first of a new series of Holmes episodes. The stories, 13 in all, were collected as **The Return of Sherlock Holmes**. Doyle offered a pat explanation for Holmes disappearance. Readers sighed with relief! Doyle was knighted by the queen.

He continued writing the legend of Sherlock Holmes until 1927. A consuming interest in spiritualism occupied much of his time, and in 1930, at the age of seventy-one, he entered the shadow of death.

During his lifetime, Doyle produced four Sherlock Holmes novels and fifty-six short stories. They in turn spawned a multitude of related entertainments, from books to ballets. Of them all, three in particular were responsible for the propagation and popularity of the Holmes' legend

The first was the theatrical productions which finally brought audiences face-to-face with Holmes and his famous deerstalker cap, briar-root pipe and myriad idiosyncrasies. William Gillette, an American actor, became so famous for his portrayal of Holmes that he still played to capacity houses during his farewell tour, thirty years after he created the role. In fact, his interpretation impressed audiences so much that **Sheerluck Jones (or Why D'Gillette Him Off?)** soon became a popular feature on the burlesque circuit. Through the years dozens of variations followed, including ballets and operettas, the most recent of which was the 1965 musical production, **Baker Street,** with Fritz Weaver in the starring role.

The second most significant aspect of Holmes' eminence (outside of the stories themselves) will be found in the illustrations which accompanied the tales. Sidney Paget set the style for the Holmes saga in the **Strand**, with a traditional approach that concentrated more on characterization than composition, and usually depicted full figures. While Paget's work is considered more authentic, the honor of depicting the definitive Holmes must go to the American artist, Frederic Dorr Steele.

Steele's visualization of the master sleuth used William Gillette as the model, capitalizing on the actor's firmly established reputation and well-known looks. Besides a bolder, more compelling style, Steele's treatment injected the element of drama into the illustrations, most of which appeared in **Collier's**. Both men, of course, bear the responsibility for giving an image of Sherlock Holmes to his public.

The final phase which gave Holmes, rank as the world's greatest detective is due the extraordinary number of films based on his adventures—a staggering total of 115! The first was made in England, circa 1906, and was followed by series filmed in Denmark and France. Then Eillie Norwood brought the honor back to mother England by starring in 47 Holmes films which met with overwhelming approval. Since that time, Raymond Massey, Reginald Owen, John Barrymore, Basil Rathbone, Peter Cushing, Christopher Lee and others have doffed the celebrated deerstalker. Totaling the number of radio and TV shows (including series), Holmes appearances exceed the thousand mark!

If a conclusion must be drawn from all these facts, it is simply that Sherlock Holmes is the most well-known, successful and entertaining character in all of literature.

The aura of mystery which surrounds Holmes has been the object of an almost obsessive study since the beginning. A veritable library of papers, essays, articles, treatises and encyclopedias have been written about every aspect of his existance, far exceeding the wordage of the original stories, including what has been written about Doyle himself.

These analytical studies have been tenaciously assembled in genuine Holmes-like fashion, from pieces out of Doyle's 60 adventures (collectively called The Canon). Published most frequently as limited edition pomplets and books, they are circulated primarily among Sherlockian experts.

No less unique is the fact that these experts have organized secret societies for the express purpose of paying homage to The Master. The original club, the Baker Street Irregulars, was founded by Christopher Morley in New York in 1934.

Although by The Certificate of Investure members were entitled to "go everywhere, see everything, overhear everyone," they could not do all these everywhere at the same time. Consequently Scion Societies were founded, all named after Holmesian minutiae: the Hounds of the Baskerville of Chicago, the Dancing Men of Providence, the Six Napoleons of Baltimore, the Musgrave Ritualists of New York, the Creeping Men of Cleveland. The list goes on and on.

Though Holmes is a leftover from the Victorian Era, his presence is still being felt today. By all appearances, it looks as though 1975 will be the year of the big Sherlock Holmes revival. If you don't believe it, take a look at the clues.

Beginning last year, the Royal Shakespeare Company, working at the Broadhurst Theatre on Broadway, has had an unprecedented hit on their hands, a turn-of-the-century play titled simply **Sherlock Holmes**. A company with perhaps the finest repetoire available today, they have discovered box office lines running down the block—with no indication of letting up.

John Woods, who plays the lead in the production, offers his own solution to the mystery, explaining that Holmes is security in a dangerous world. "Something in our corporate psyche vibrates strongly with him," deduces the actor who is the 109th to portray the detective. "Yet if we'd have done it a year ago, we'd have been too early. I don't know whether we started the revival of the Sherlock Holmes epic or Holmes is revealed in this massive two-volume set which includes all the stories. From Clarkson Potter

—The Sherlock Holmes Scrapbook by Peter Haining at $7.95. A comprehensive collection of clippings, articles, memoirs and memorabilia of Conan Doyle, his wife, Dorothy Sayers and other estimable authors. From Clarkson Potter.

—The Return of Moriarty by John Gardner at $7.95. The deadly archvillain is back, this time to orchestrate a master plan for political chaos. From Putman's.

—The Complete Sherlock Holmes by Conan Doyle at $8.95. All the original tales in a single volume. From Doubleday.

—The World Bibliography of Sherlock Holmes and Dr. Watson, compiled by Ronald DeWall at $60 00. A catalog of 6200 entries on the Doyle stories and their translations, as well as films, plays, records/TV programs, and other items, from toys to Christmas cards. Cloth binding in hound's tooth check. From New York Graphic.

—The Adventures of Solar Pons by August Derleth. Created in the tradition of Holmes, these tales are currently in paperback from Pinnacle Books.

In the wake of this recent activity, a major motion picture (other than the usual Holmes vs. Jack The Ripper or Baskerville thrillers) certainly seems due, as does an accompanying TV special or series. It all adds up to a full-scale revival of the Sherlock Holmes epic Yet one piece of the puzzle is still missing, perhaps the most important.

The Motive!

Though Holmes is a relic of a half-remembered, half-forgotten past, he continues to reach across the years to touch the hearts of his readers, and allows them to enter his world. In return, readers find acceptance easy, for here is something which has endured every test, including the merciless erosion of time, without diminishing its richness, manner and illusion.

In our age of law without order, of Nixonism and nuclear overkill, it becomes an easy matter to slip back into the velvet world of Victorian England, to the romantic reality of a peaceful, perfect yesterday.

Holmes beckons confidently, pointing the way to 221B Baker Street, as invisible horse-drawn hansom cabs clatter distantly across the shiny, wet cobblestones. Somewhere in the dark, swirling fog, Moriarty and his minions stalk their innocent, unsuspecting prey.

Behind the drawn curtains, there is a friendly, flickering warmth, a smell of strong tobacco, a patriotic "V" done in bullet holes in the wall, the gasogene, the spirit lamp, the familiar dressing gown, the violin—and the needle.

Soon the inevitable bell will sound the summons to duty and adventure, where mysteries must be solved and nothing is ever completely elementary. ●

—A Sherlock Holmes Commentary by D. Martin Dakin at $9.95

—Sherlock Holmes Detected by Ian McQueen at $8.95. Published by Drake, all four of the above books are compelling portraits of the master sleuth told from the points of view of three qualified experts.

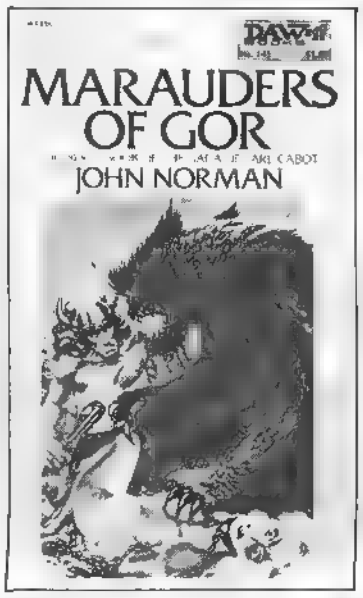
—The Annotated Sherlock Holmes by William Baring-Gould at $29.95 The most complete words-and-pictures portrait in print. Everything

SCIENCE FICTION IN PAPERBACK

daw gets black mark

More science fiction than ever is due on the paperback racks in the months ahead, bolstered by interest generated from other media, primarily TV and films. An upswing toward science, the supernatural and even the Star Trek mythos, has spilled over into the book field, increasing the output of new novels and the re-publication of out-of-print classics.

Those who have followed the adventures of Tarl Cabot and the saga of Gor can expect more of the same in March. **Marauders of Gor** by John Norman is ninth in the popular Gor series from DAW. A beast, riding a mighty winged tarn, throws a challenge, a bloody armlet that had graced the arm of Telima, once Tarl Cabot's beloved. In the Gorean code there could be but one reply!



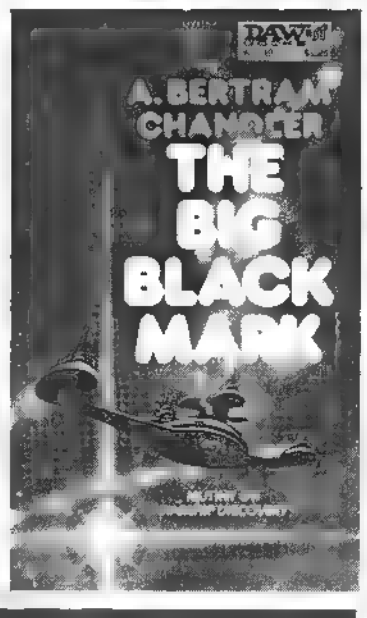
The beasts had calculated correctly, but they had under-rated the full extent of their human foeman's cunning. With the outcome of the confrontation comes not only Cabot's destiny but that of Gor's also. High-powered adventure from an imaginative, best-selling author.

February witnesses the return of Cap Kennedy in his fourteenth adventure, **The Ghosts of Epidoris** and **As The Green Star Rises**, fourth in that series by Lin Carter. A. Bertram Chandler joins the DAW list of top SF writers with **The Big Black Mark**, the pivotal account of John Grimes' legendary career. The big black mark on his service record which forces him to change his loyalties and rise from ensign in the Galactic Federation to Admiral of the Rim Worlds is detailed for the first time in this book. Thomas Burnett Swann takes us to the last stronghold of the Weird Ones in **The Not-World**, a fantasy of the little folk and the old Celtic gods.

Step right up and take your chance at the wheel of fortune! Try the new mind-stimulating drug R-47—Russian Roulette for the mind! The winners become super-geniuses called R-Masters and the losers—fit only for asylums. Etter Ho was the brother of one of those losers who takes the drug on the chance that if he wins, he might be able to cure his brother. But what he becomes is something none expected; the only man who might diagnose the real ills of the world. **The R-Master** by Gordon Dickson, is super-steller entertainment!

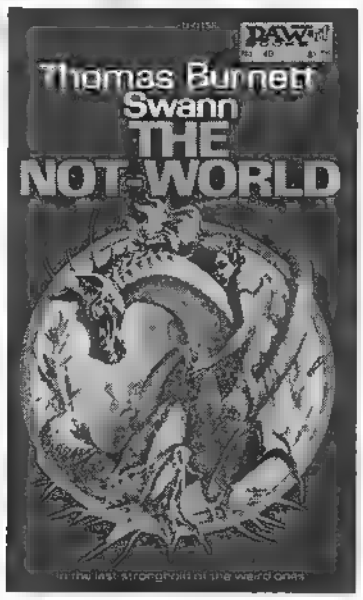
Eloise by E. C. Tubb, the twelfth story in the Dumarest of Terra series is available, as is Michael Coney's latest novel, **The Jaws That Bite, The Claws That Catch**, an offbeat tale of a futuristic love triangle. Described as a **1984** of the twenty-first century, **2018 A.D. Or The King Kong Blues** by Sam Lundwall is a satirical SF story that made the bestseller lists in Sweden.

BALLANTINE has initiated a new program for their SF line. Starting this month, their books will carry the Ballantine Seal of Selection (readily distinguished and easily visible from any direction or dimension) which guarantees the reader the highest quality available. The books chosen will include the best by established authors and new talents under the finest cover art around!



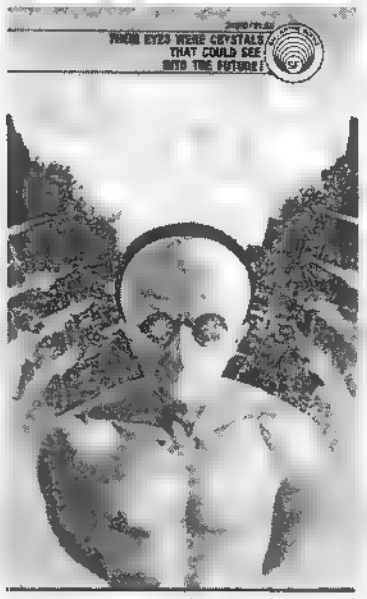
To start the program off with a real blast is Robert Heinlein's **Star-man Jones** and Theodore Sturgeon's classic, **More Than Human. Norstrilia**, the only novel by Cordwainer Smith is also available, printed for the first time in complete, unabridged form. Alan Dean Foster's first SF adventure novel, **The Tar-Aiym Krang**, is repackaged as is Hal Clement's **Cycle of Fire**.

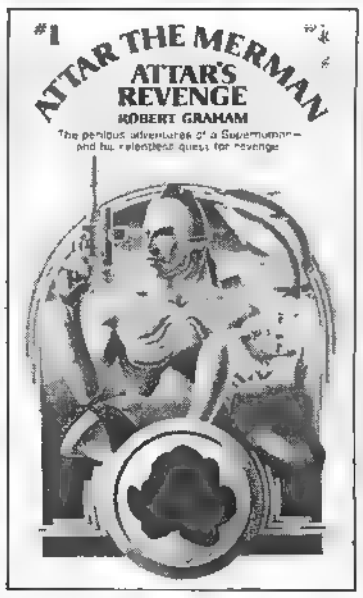
Michael Bishop's first novel, **A Funeral For The Eyes Of Fire** is an unpredictable tale of two humans who carry out a dangerous program of exploitation of an alien species with the open cooperation of yet another alien group. Frederik Pohl and Jack Williamson begin an exciting new trilogy that deals with a strange and foreboding object called Cuckoo which is hurtling through space toward our galaxy at one sixth the speed of light.



When expeditions are sent to investigate Cuckoo, the unbelievable begins to happen. Look for **Farthest Star**.

A dozen of the elusive James Tiptree, Jr's stories are collected for your pleasure in **Warm Worlds and Otherwise**. Award winners such as "Love Is The Plan, The Plan Is Death" and "The Girl Who Was Plugged In" are included. Norman Winters sleeps five thousand years at a time, venturing forth at intervals to see what vast changes have taken place on earth. This classic novel, which makes its first appearance in paperback, was originally serialized in **Wonder Stories** in the 1930's! **The Man Who Awoke** by Laurence Manning is a sweeping vision of the future which spans 25,000 years—an awesome, revealing look ahead! Future novels selected by Ballantine will include David Gerrold's **When Harlie Was One** and a new novel from Paul Anderson, **A Midsummer Tempest**.



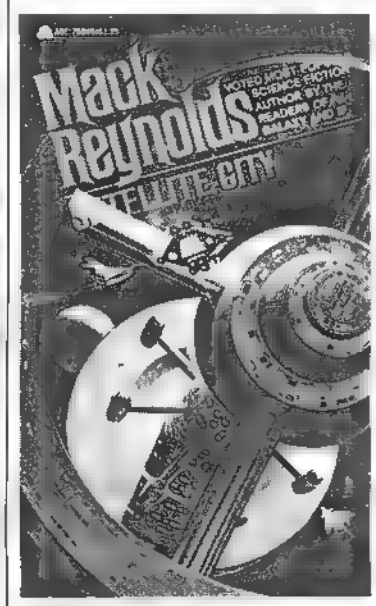


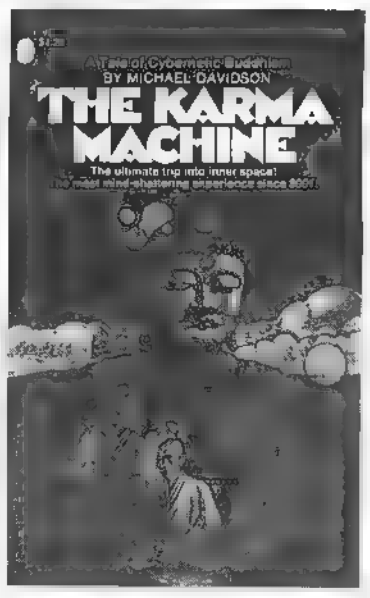
POCKET BOOKS' exciting, new adventure series has apparently combined The Sub-Mariner with the Creature from the Black Lagoon. The exploits of Attar the Merman will be available in March in **Attar's Revenge** and **War Of Nerves**, both by Robert Graham. Attar, a superhuman man-fish on a relentless quest for vengeance battles his enemies on land, where he has the strength of six men, and in the sea, where his gills enable him to breath underwater. Far-out fishy fiction for fantasy fans!

ACE shines bright in the SF galaxy this month with Andre Norton's **Forerunner Foray**, a dynamite new novel making its first appearance in paperback. They'll also be republishing Norton's backlog, in case there's any you've missed. Also on tap is **A Wizard Of Earthsea** by Ursula LeGuin—a haunting story of a lonely boy who uses his powers unwisely and too soon, opening a gateway into the land of the dead. He must eventually meet his Death and struggles to send it back to the proper time. It's LeGuin's very best work of fantasy—one you shouldn't miss!

Perry Rhodan faces more cosmic danger than ever as his adventures are stepped up to three a month beginning with **Renegades of the Future, The Horror** and **The Crimson Universe. Under the Stars of Druufon, The Bonds of Eternity** and **Thora's Sacrifice** will follow.

ACE will begin a numbered series of Science Fiction Specials in the months ahead. These works, chosen for their high quality, will feature new material from both established authors and new writers. The first is **From The Legend Of Biel** by Mary Staton, and the second, **Red Tide** by D. D. Chapman and Deloris Lehman





Tarzan. Both are exciting future visions.

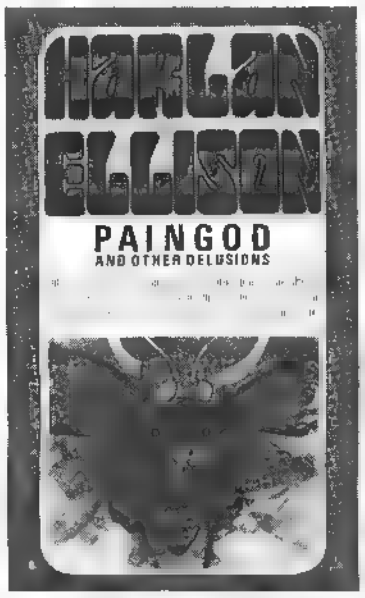
Anything can happen—and does in Philip K. Dick's alternate universe novel, **Eye In The Sky. Satellite City** by Mack Reynolds is the most luxurious resort in the history of man, where anything is possible for a price. But no one knew who owned it until one man penetrated the wall of secrecy about it's 22,000 mile-high orbit and discovered Satellite City's hidden masters! While you're at it, look for ACE's movie tie-in book **The Land That Time Forgot** by Edgar Rice Burroughs.

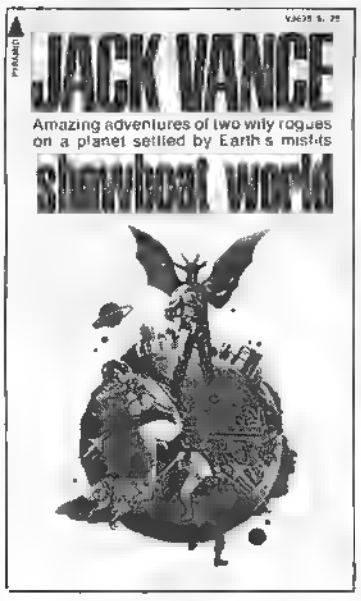
Sword and sorcery readers should welcome Kane, the savage, savant, Satanic hero in **Bloodstone** by Karl Edward Wagner. Kane, the mystic swordsman, becomes a living link with a vanished super-race when he unearths a dreadful ancient relic—a ring that will give him awesome power! It's from WARNER PAPERBACK LIBRARY in March.

THE SHAPE OF BOOKS TO COME

Then in April, the Six Million Dollar Man battles an international bandit in the third book of his series, **Wine, Women and War** by Michael Jahn. WPL also presents one of the most famous SF classics, **When Worlds Collide** by Philip Wylie and Edwin Balmer. Good for reading or re-reading!

It is the 21st Century and women rule the world! Shocking in its theme, startling in its implications, **Regiment Of Women** by Thomas Berger is a brutal and hilarious vision of a sexually inverted future. It's available this month from POPULAR LIBRARY. The people of Zharka are forced to atone for the unknown Great Sin of their ancestors by the brutal priests of the Sacred Grove. It is a world where the sentence for joy is death until



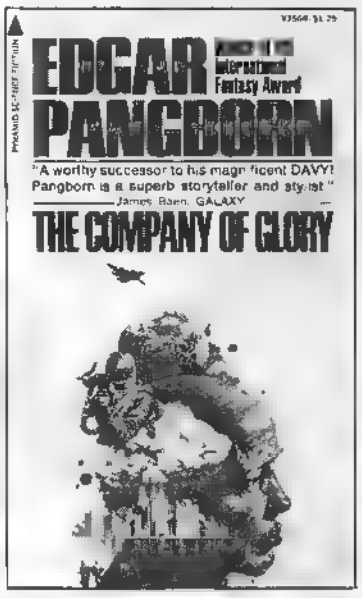


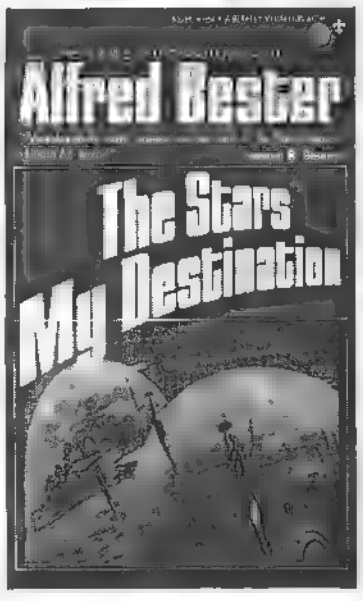
one renegade priest breaks free. **The Trees Of Zharka** is a stunning, new novel from Nancy Mackenroth. **The Karma Machine** by Michael Davidson links the ancient spiritual wisdom of the East with the world's most advanced computer complex. An eternal Nirvana or a nightmare machine? A tale of Cybernetic Buddhism.

PYRAMID offers some excellent SF for the discerning reader. The destinies of Jupiter, Ganymede and Earth are all strangely linked and in the hands of a prisoner sentenced to instant death in **Three Worlds To Conquer** by Poul Anderson. Edgar Pangborn's **The Company Of Glory** is a provocative novel about society after the nuclear holocaust—and the fantastic journey of Demetrios, a storyteller who remembered the ancient truths. Free Earth from its position as slave planet from the mighty Empire is the plan of two heroic men in Algis Budrys' **The Falling Torch.** A spaceship had dropped them into the night. Their mission was simple—and suicidal!

This month, PYRAMID begins publication of the early works by SF's most controversial writer, Harlan Ellison. **The Glass Teat** is the first to appear, an underground classic about the technospeak world of TV. It will be followed by **Paingod and Other Delusions,** an anthology of mad dreams and nightmares, including the recent work, "Sleeping Dogs." Then, Jack Vance takes us light years into the future to **Showboat World** where two irrepressible showmen try to outwit each other on a planet settled by earth's misfits and populated by the most incredible beastiary this side of Hieronimus Bosch.

From D. F. Jones comes a sequel to **Colossus (The Forbin Project).** In

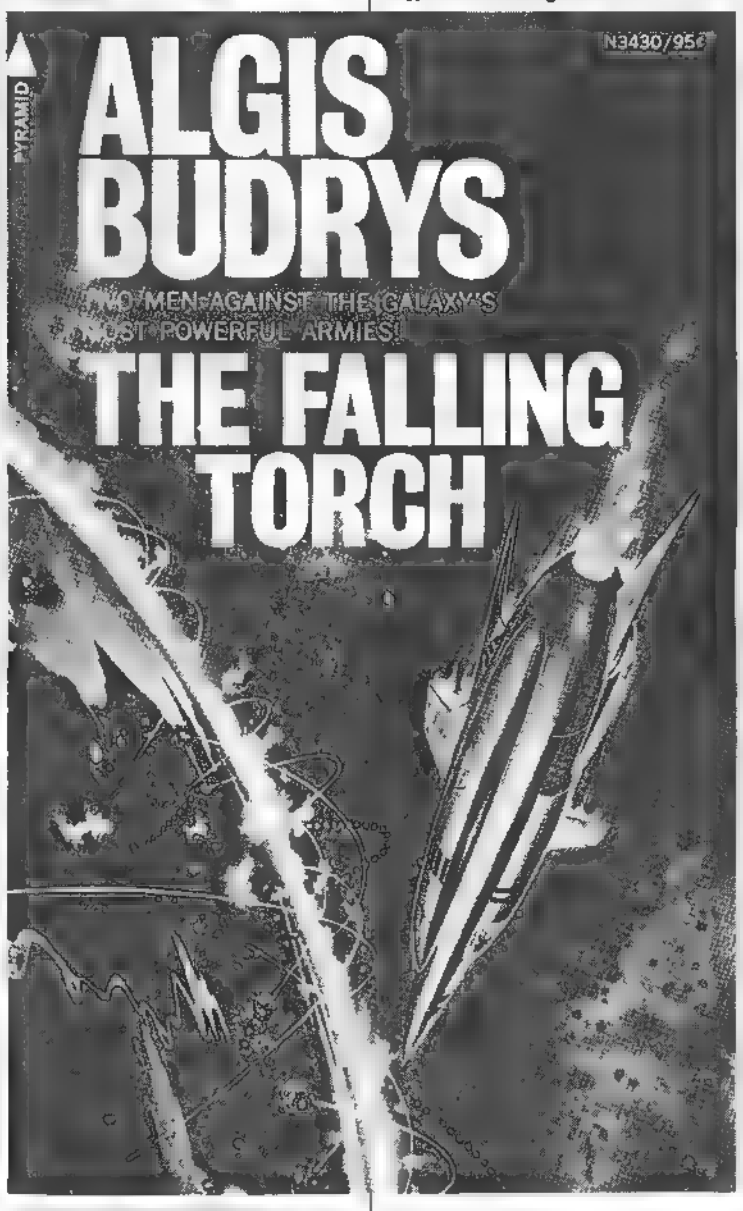

PYRAMID SCIENCE FICTION
EDGAR PANGBORN
International Fantasy Award
"A worthy successor to his magnificent DAVY! Pangborn is a superb storyteller and stylist."
— James Blish, GALAXY
THE COMPANY OF GLORY



The Fall Of Colossus, Charles Forbin finds the key to the destruction of the computer/god Colossus—but can he make the decision? Also from BERKLEY is a reprinting of the classic, **The Stars My Destination** by Alfred Bester. In Zach Hughes' **The Stork Factor,** a genetic control system enslaves America until a freedom-fighter is born with the powers of PSI! Then the fireworks really begin. Clifford Simak's new novel,

time tunnel terrors

Our Children's Children, is a chilling tale of time travel. Our descendents from 2498 flee through a one-way tunnel to escape the invasion of unearthly beasts. They said the tunnel was guarded—then the horrors showed up here!



PINNACLE begins an erotic adventure series this month with an out-of-this-world twist! Peter Lance is The Man From Planet X and his assignment is to study the sex habits of earthlings. **The She Beast** is the first story in the series, with more uninhibited adventure to come! Another series, soon to appear on the racks is the Vikings. **Blood Sacrifice** is the first tale of the mighty Northmen who pillaged and raided the known world.

She was everyman's woman, a magnificent, beautiful creature who stimulated her victims telepathically until she became hungry. A frightening tale of an alien she-being torn between a thirst for blood—and a hunger for love. Read Ted Sabin's **The Soulsucker.** A luxurious International Space City is hi-jacked by prisoners from an orbiting Death Satellite. ISC engineers battle to regain control of the **City In The Sky,** an exciting new tale from Curt Siodmak.

Frederik Pohl has joined the staff of BANTAM as consulting editor. The four-time winner of the Hugo awards will be selecting sci-fi stories of especially high quality and interest. His first selection is **Dhalgren** by Samuel Delaney. It's a novel of love and terror at the end of time. The sun had grown deadly, the world gone mad, society had perished and savagery ruled over all. The end seemed near until a young drifter entered the city. Pohl's next selection is **The Female Man** by Joanna Russ.

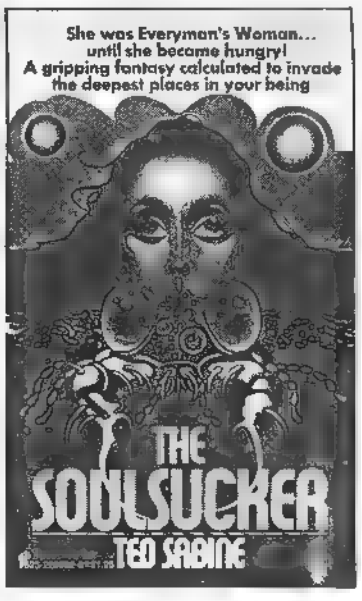
Star Trek lives—at BANTAM! Author James Blish who has been translating TV scripts into short story form has taken a breather to write a second original Star Trek story for the millions of Trekkie fans. Titled simply **Star Trek II,** it sends the valiant crew of the Starship Enterprise against an unknown force that threatens to destroy the universe! Same characters, same author and same old plot.

AVON's SF Rediscovery series is well on its way with some top tales of the far future. Look for **The Man In The Maze** by Robert Silverberg this month. When Muller was sent to spy on the first alien race mankind had ever encountered, his identity was discovered and the aliens cursed him with a terrible aura which made his presence unbearable to his fellow human beings. Embittered, he chose to live the rest of his life in an abandoned city of murderous mazes on a long-dead planet. Now, men must enter the maze and lure Muller out, because he is the only man capable of dealing with still another terrifying race of aliens.

Next in the series is **The Iron Dream** by Norman Spinrad, about

science vs. swastikas

Hitler's "Master Race," and **Inside Outside** by Philip Jose Farmer. Future novels will be **No Blade Of Grass** by John Christopher, **The Winds Of Time** by Chad Oliver and **Omniver** by Piers Anthony. Also by the latter is an original men-and-dinosaurs yarn available next month from AVON. **Orn** is about three exiles from earth, a great bird with a powerful alien intelligence, and a unique purpose in


She was Everyman's Woman...
until she became hungry!
A gripping fantasy calculated to invade the deepest places in your being
THE SOULSUCKER
TED SABINE

existence. Together they try to save a wild, primitive planet and, perhaps, the entire universe!

Starship by Brian Aldiss follows the savage quest of an exile who joins a disreputable priest on a forbidden expedition through Deadways to find the legendary land of Forwards. They finally confront a secret kept hidden for 23 generations, whose discovery would reveal their origins and destiny—even as it destroyed their world!

From the same author comes **The Eighty-Minute Hour,** first time in paperback from LEISURE BOOKS. BELMONT TOWER is offering two novels under one cover for SF buffs. John Brunner's **The Evil That Men Do** details the drama of someone or something infecting the minds of a group of unrelated people with an identical terror. You get Lin Carter's **The Purloined Planet** as bonus.

That's the readout for this issue. Til next time, look to the stars!●

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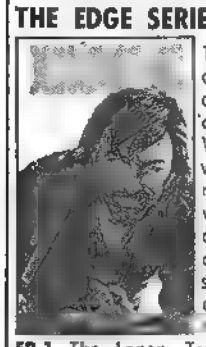

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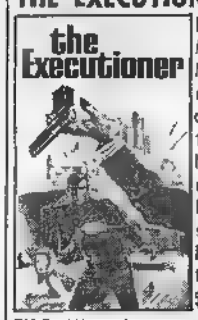

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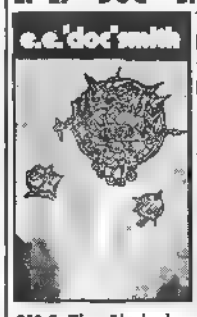

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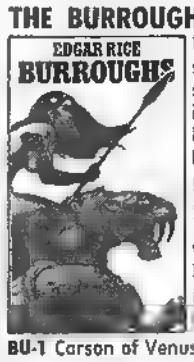

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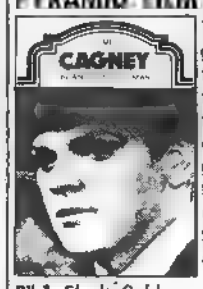

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THE LEGEND OF BILLY JACK

"BILLY" SEQUEL'S GRAND $11-MIL PREEM

Variety, the show biz trade paper, shouted it in a front page five column wide headline which, when translated into English, meant that **The Trial of Billy Jack** grossed a record-breaking $11 million during its first week premier showing Then, it proceeded to make a million dollars a day for the next two weeks, stunned the old film biz pros, and gave the country a new folk hero, the likes of which hasn't been seen since the days of Davy Crockett

The man behind it all is Tom Laughlin, a maverick filmmaker/distributor/star who could previously be spotted in crowd scenes of flicks as far back as **South Pacific**. Laughlin has parlayed the Billy Jack idea into what will probably be the serial of the decade.

As wheelers go, the film had a reasonable success, but more importantly, it developed the matrix by which future Billy Jacks could be made. Plans for the next installment began immediately, though financial handicaps prevented it from being completed and "in the can" until 1971, when it too was sold to AIP.

Response to the film ranged from moderate to disappointing. But Laughlin's faith was at least comparable to that of the character he portrayed. Apparently he re-acquired the film and re-released it using a strategy, termed in show biz jargon as the "four-wall" gambit—a distribution program which totally blankets a city's theatres. The film, aptly titled **Billy Jack**, went on to become one of 1973's top grossers.

Suddenly teen-agers in America's "heartland" were flocking to see it.

Billy Jack was born and baptized in 1967 midst the twin-stroke rumblings of an American International cycle opera titled **The Born Losers**. As a half-Indian loner just back from Viet Nam, he gets involved in defending an innocent victim from an outlaw motorcycle gang, whose leader wears a jacket emblazoned with the androgynous caricature of Jesus on the Cross, contemptuously inscribed "Born to Lose."

Victimized by police for his charity: Billy's only ally is a girl called Vicky, who is dressed all in white, though not in much of it (bikini, open shirt, and boots). She talks about virginity with skin-crawling coyness, saying "I always felt like I had a little light bulb inside of me," which makes it difficult to be as thrilled as one might otherwise be when she meets a threat of rape with the reply "I'd have to be dead three days before I'd let you touch me." Dead three days. The Gospel references are often so arrestingly irrelevant that they could pass for subconscious in any form less knowing than a film that has to make money.

All was made right in the end as the half-breed avenger administered his own brand of martial arts retribution. One almost expected a hearty "Hi yo, Silver!" Yet even heroes must pay the penalty for resorting to violence, as attested to by Billy's injuries. Those who live by the sword, etc.

In the closing scene, the girl sees the wounded loner off in a helicopter, to the words "We are the sunset and the sunrise." The echoed rhythm of "I am the ressurrection and the life" can't have been unwitting.

AIP brought back **Born Losers** as "the first appearance of Billy Jack." Overnight it seemed the character began to emerge as a potent youth-cult figure.

This time around, he appeared as the protective father/patron saint of the Freedom School, an informal institution dedicated to free-thinking education, whose long-haired, racially-mixed students are persecuted by the vicious bigots of a neighboring town.

The good things in **Billy Jack** create an atmosphere that helps blot out the inadequate plot about a deputy sheriff's teen-age daughter who gets pregnant, takes refuge in the school, and falls in love with an Indian boy.

Dolores Taylor, Laughlin's real life wife, plays the Southwestern schoolmarm who runs the experimental school on an Indian reservation. Squinting and talking out of the side of her mouth, she really looks like what she plays—a hard, dedicated pacifist, a heroine by virtue of what she does and how she thinks, not how glamorous she looks.

Billy Jack gets by with most of its nonsense (even the new cliche of director-star as a savior) because the kids (a mixture of professionals and non-professionals) are so loose and charming that they really do inspire hope. You can believe that the world isn't all gloom and corruption, because, despite the rigged polarity of adult psychopathic fools versus the free, happy, loving kids, the acting of the kids really is so free, happy and loving—and so funny. It is a hip fairy tale. ("How do you find Billy?" "We just want him and he shows up.") The school

(continued on page 26)

HE SOLD HIS SOUL FOR ROCK AND ROLL

And probably discovered the only way to get a bargain these days! We're referring, of course, to the **Phantom of The Paradise**, the wildest new flick to assult the senses since **Yellow Submarine** splashed across the screen.

Brian DePalma, the man responsible for the pix, has apparently plumbed new depths in what may yet become known as Insanity Entertainment. Then again, there may be method to his madness.

Basically, **Phantom** is the saga of rock composer Winslow Leach, and his compulsion to create heavenly music even if he must descend to the depths of hell to do it. His life and work are like a bizzare melody orchestrated by those with whom he comes in contact—an ultra-perverse producer, an omni-sex superstar, the bike boys and the grooving groupies, all sprinkled throughout the opus like arpeggios, high notes and discords, until the explosive final chord signals the end.

Working over the structure of a classic horror plot, DePalma began overlaying counterpoint themes—rock musical, comedy, fantasy—to compose what could be the opus of the decade, a cinematic rock opera that'll push any preconceived ideas about 'entertainment' through a twin-channel reverb unit and back. Imagine **Dr. Phibes** as a musical, or an Alice Cooper version of **A Star Is Born**, and you'd be getting warm.

Rock is not new to films, but one must consider how it was used before. Certainly the films Elvis Presley has made over the years have been extremely successful at the box office. Yet all of them are singing star showcases cast in the traditional Hollywood movie musical mold. The beat may be rock but the style still draws on the traditional technique used by Nelson Eddy, Bing Crosby and Fred Astaire, who would break into song at the drop of a hat. The films of the Beatles and the Monkees essentially followed the same pattern.

Lately film directors have been inclined to treat rock as an event,

Woodstock, Gimme Shelter, Let The Good Times Roll and others were simply cinematic "recordings" of rock concerts. The imagination of filmmakers seemed locked into the literal performance of music, presented on film to the public in the way they usually saw their rock heroes—onstage and surrounded by cheering fans.

At the same time the film industry was relegating rock to documentaries, rock itself was undergoing startling changes from musical expression to explosive melodrama in the person of Alice Cooper, whose stage act included mock hangings and beheadings, and glitter rock star David Bowie, who put on elaborate theatrical shows. There were also attempts at what was labelled "rock opera," like **Jesus Christ Superstar** and **Tommy**, which told complete stories through the medium of music.

concepts that drew the songs together to make a dramatic unity. He had the insight to see how this music could give ongoing energy to a film.

Trying to interest record companies in his project, DePalma was visiting A&M Records when he happened to run into singer songwriter Paul Williams. "At that point," he recalls, "I didn't know much about Paul's music, but he looked right for my movie." As it turned out, Williams also possessed the technical expertise to write the sophisticated parodies of the various rock styles the script required.

A triple threat talent, the diminutive 35-year old Williams (he calls himself a Hobbit) began his show biz career as an actor in TV commercials, then landed bit parts in films such as **The Loved Ones** and **The Chase**. During this period, he began writing songs on a borrowed

film. They worked out so well that DePalma left them to their own devices and filmed the hilarious results.

Phantom also features William Finley in the fifth role. Finley traces his association with DePalma back to their college days at Columbia, and has since that time worked with the director in four other films. A **Hair** alumnus, Jessica Harper portrays Phoenix, the film's female lead, a singer who is also the Phantom's distant love.

George Memmoli plays William's bodyguard Philbin. A member of the Ace Trucking Company, he is best remembered as the one with the 35" pound figure. Playing the part of Beef, the gay glitter star is Gerrit Graham, another Columbia compatriot of DePalma's, who has a string of off-Broadway plays to his credit.

The drama itself begins on a note

Sing Sing sabbatical.

In prison he begins to plot revenge against the evil Swan and makes a crazy escape from the prison laundry. In desperation, he breaks into Swan's recording plant, unfortunately falling into one of the recording pressing machines and gets the latest hit single stamped into his face. To compound his bad luck, he is shot by a security guard and winds up jumping into a nearby river.

Assumed dead, Winslow makes his way to the Paradise, where he becomes the Phantom by hiding his mangled face and his scanty under an eerie, bird-like mask, cloak and kinky leather costume. From a vantage point high in the ornate eaves of the theatre, he watches malevolently, enraged at Swan for the funky, do wop wop bastardizations of his masterpiece.

Yet he finally agrees to cooperate

if more music is written. Then the demonic Swan persuades the girl to marry him in a Wagnerian scale ceremony on the stage of the Paradise. Pandemonium builds until the explosive appearance of the Phantom which turns the ceremony into the horror-rock show of the century. Amidst the carnage on the stage, the Phantom discovers that tho' he sold his soul for rock and roll, the world of glitter can be very cold.

Phantom, which reputedly cost $1,100,000 to make, was picked up by 20th-Century Fox for a cool $2,000,000. certain to become a cult film of the 70's, it represents the first **menage a trois** ever attempted between contemporary music, classic horror and comedy-drama. Surprisingly, it all comes off beautifully.

As an upbeat drama with a downbeat theme, the pace is strict-

The idea for **Phantom** first struck DePalma in 1969 after he witnessed the synthesis of rock, mysticism and horror in the frenetic performances of Alice Cooper, the Rolling Stones and others. As a filmmaker, he realized Hollywood's failure to capture this electrically-charged rock-world—except as spontaneous but dramatically sterile filmed concerts. "I wanted to take the musical film form one step further than it has been," he explained, "and use the performance of songs to push the story line forward."

DePalma, a native of Newark, New Jersey, has been involved in film since his college days when he won awards for his short subjects. His credits include **The Wedding Party, Murder a la Mode, Greetings, Hi Mom, Dionysus in '69, Get To Know Your Rabbit** and **Sisters**.

As an innovator DePalma now realized that rock was incorporating elements of grand guignol as well as attempting to put across

guitar.

Next Williams met comic Mort Sahl and after a short stint as a gag-writer began his career as a composer. "We're Only Just Beginning," "Rainy Days and Mondays" and "Just An Old-fashioned Love Song" soon rocketed him to fame. Then he hit the performing trail, working on stage and on TV, and found himself being invited back as a talk show personality. In 1973, he returned to acting, as an orangutan in **Battle For The Planet of The Apes**, and began preparing for his role in **Phantom**.

In addition to starring in and scoring the film, Williams also convinced DePalma he was capable of creating a group able to perform rock satire after an existing group failed to do the job. Williams assembled Jeff Comanor, Archie Hahn and Harold Oblong (all of whom had experience in improvisational comedy as well as music) who play the irrepressible Juicy Fruits in the

of deceit. Winslow Leach, a meek but talented composer is tricked into offering his spectacular epic rock cantata to Swan, the prince of the pop-recording industry and owner of Death Records, a character who has more variations than a Moog Synthesizer. Awed by the haunting, Faustian melody, Swan realizes its glittering potential and steals the cantata with the intention of using it as the opening event of his new rock palace, the Paradise.

Hoping to recover his music, the naive Winslow returns to Swan's opulent mansion to discover auditions for his piece taking place. He is struck by the stunning voice of one of the girls, Phoenix, and realizes she was born to sing the lead. He is discovered by Swan who orders an express exit for the composer. Summoning aid from the police, Winslow realizes that drugs have been planted on him—so do the cops, and send him off on a

with Swan and rewrite the cantata of Swan will cast Phoenix in the leading role. Unscrupulously, Swan complies secretly planning to cast the gay glitter star, Beef, as the prissy pop potentate of the premiere performance.

Swan locks the Phantom in an elaborate studio to rewrite the music and attempts to entomb him forever after the piece is completed. Alerted to Swan's treachery, the Phantom escapes and turns Beef's debut into a real horror show, zapping the swishy star with a pulsing neon lightning bolt that culminates in his on-stage electrocution. The attending glitter freaks and groupies believe the incandescent extermination is part of the act—and the coin slot in Swan's jukebox mind jingles in response to their thunderous approval as they demand more thrills.

Afterward, in a confrontation scene, Swan again agrees to give Phoenix the starring role, but only

ly 4/4 all the way. Williams is perfect as the diabolic Swan with a soul of neon and a heart of chrome, as is the supporting cast. But it is DePalma who gives the film its beat by skillfully putting the "session" back into obsession—and adding the right harmonies of decadence, dementia and De Sade.

DePalma hopes to make a sequel with Swan returning as a guru a la Maharaji Ji. Fascinated by this kind of "God Rock," he thinks this may be the direction the music scene is heading.

"I don't regard **Phantom of The Paradise** as an expose," he revealed. "I just find the music world fascinating to use as material because it's so expressionistic. I like very stylized forms and the music world is full of all kinds of excesses of style—money and youth and madness."

Yes, he sold his soul for rock and roll.

But as they say, that's show biz!

has baby-rock composers sing their condemnations of prejudice and war, and there are no ambiguities, only right and wrong. The kids are like today's youth—they scatter tough phrases and four-letter words, and their fresh faces take all the obscenity out.

Very young audiences, who repeatedly see this film, like it because it has a hero, rather than the customary anti-hero. Laughlin wears his cowboy hat flat across his forehead, and except for a comic slow burn, and an occasional smile, his performance is reminiscent of the Clint Eastwood school of acting. He personifies the good, and doesn't need to be expressive. And for the youth he not only is a hero, the idealist armed, but armed on their behalf, since he protects Indians, children and horses.

billy jack, mystic

No one has to go looking for Billy Jack: he has mystic powers—he's in touch all the time and is there when he's needed. It sounds silly, it is silly, but it's also innocent.

The Laughlins, partly through their inexperience as screenwriters, seem to have stumbled on a winning combination. If their writing is bad, their instincts are mostly very good. There's a sweet, naive feeling to **Billy Jack**, even when it's atrocious. The scenes involving the hip school kids are good in an unorthodox, spontaneous style. As a director, Laughlin shows an ingenuous, romantic talent for comic improvisation.

The character of Billy Jack combines the good man of action with the soul-searching mystic. He appears to be armed, rather than disarmed, by his studies with an Indian holy man. (In a ceremony in which a rattler strikes him repeatedly, he becomes "brother-to-the-snake.") He doesn't need weapons; in one sequence he KO's a gang of toughs by karate. Also, the movie restores the tradition of the (relatively) happy ending.

The film's explosive impact was clearly felt on the nation's youthful audiences who gave their approval by returning to see it again and again. Billy Jack was firmly established in the American mileau. Laughlin-Taylor Enterprises immediately began to gear up for the next installment, **The Trial of Billy Jack**.

Trial begins where **Billy** leaves off, with the hero sent to prison for killing the killers. During the courtroom sequences he makes his own indictment against the Establishment, wielding a Pandora's Box of contemporary social evils including My Lai, Watergate, Nixon, Wounded Knee and even Ford's pardon, all somehow woven together in the fabric of Billy's own legend. After completing his jail sentence, he returns to the troubled Western turf to face the evil, rich and ultra-conservative vigilantes who've dedicated themselves to harassing and destroying the Freedom School, silencing the students' expose-ridden press and eliminating Billy Jack himself.

Certainly calculated to give the story its strength and immediacy, all these elements only served to weaken its structure by overdoing the obvious and turning melodrama into parody. The film simply aimed too low.

Every American embarassment in the last ten years is desperately dragged in to support the message that our country is a barrel of rotting ideals. Laughlin and Taylor have set themselves up as the Roy Rogers and Dale Evans of counterculture radicalism taking potshots at easy targets.

Example: the students' TV transmitter is bombed and the campus is occupied by National Guardsmen. Billy Jack, who has killed a thieving, murderous banker with a kick to the throat, surrenders to the Guard

campus killings

in exchange for their promise to withdraw, but after he is taken away, the Guardsmen proceed to enact a Kent State-style massacre, wounding or killing most of the principal characters.

Laughlin's low-key characterization is as solid and strong as ever, expertly supported and captured by cameraman Jack Marta, whose superb photography infuses the film with extraordinary visual interest. When Taylor's schoolmistress and Laughlin's Billy Jack meet after a separation by a four-year prison term, it's a holy rite. The sun's rays glitter behind their embracing figures, and the Grand Canyon itself is hardly enough to provide the backdrop. Not since David Lean's last film has so much of the cosmos borne witness to the importance of a couple of actors.

But these actors play more than roles. They are the Holy Family in a new, spectacular religious-calendar art for moviegoers, revolutionaries in the same sense in which Jesus is said to have been a revolutionary. A female Ralph Nader and the greatest civil-rights activist of all time,-the school mistress organizes her students' (they're mostly of college age now) into teams of raiders who rip into an assortment of political problems, blasting corrupt officials in their school newspaper and on their own student-run television station.

Delores Taylor, her mouth drawn down, looks like those statues of Madonnas which are reported to be dripping, dripping, filling miraculous bucketfuls. She is the suffering soul of the universe.

Billy Jack's singlemindedness of purpose is underscored by his one-dimensional character whose Midas-like touch somehow turns every other role into a stereotype. He combines the finer qualities of Superman, Bruce Lee and Jesus Christ.

Yet no ambiguity is recognized. Everyone is exclusively good or evil with the flower children combining forces with the lowly Indian to fight off their dissipated red-neck oppressors. Whatever validity such a social-political nihilism might have is glossed over with sentimentality, kung-fu heroics and mysticism American Indian style. One is asked not to think. As one character tips us off, "That's the trouble, you always try to understand with your head. You don't listen to your heart."

Throughout the trilogy, with its shifting emphasis and production values, the figure of Billy Jack remains consistant. Like the hero of TV's **Kung Fu** (which was very possibly inspired by Billy Jack), he is a spiritual man of peace spliced with the mystic cowboy who rights wrongs and rescues the oppressed. A master of Hapkido (a Korean form of karate), he needs no weapons; his body is a lethal instrument, and his mastery of the physical arts of the mysterious East are linked to his being half-American Indian.

His stoic mask never lifts, except for a small cruel smile which says, "Now let me entertain you," before he lets fly with those feet. Yet he is never quite a part of his society. His manner is isolated, enigmatic, too Godlike to be sympathetic, even though his actions are greeted with hyperenthusiastic cheers, something missing in theatres for years.

the making of a hero

The dramaturgy is deliberate. "All my films are melodrama," Laughlin confessed, "films of message and a thrust for creative freedom. **Billy Jack** has become the greatest youth culture hero of our times."

BJ's box office arithmetic has undoubtedly given Laughlin the creative freedom he seeks. Hopefully, he will use the privledge as skillfully as he developed the life and legend of Billy Jack. Plans are apparently underway for the next in the series to roll sometime in 1975.

Looks like there'll be more Jack for Billy in the future. ●

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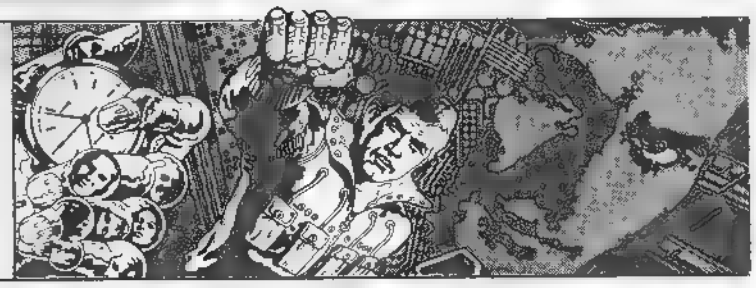

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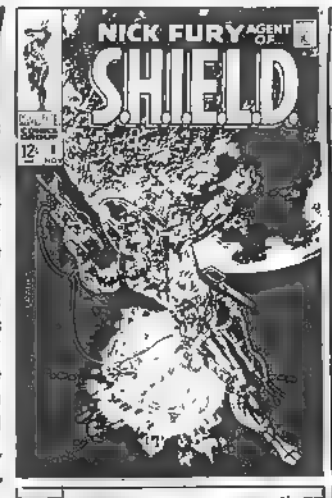

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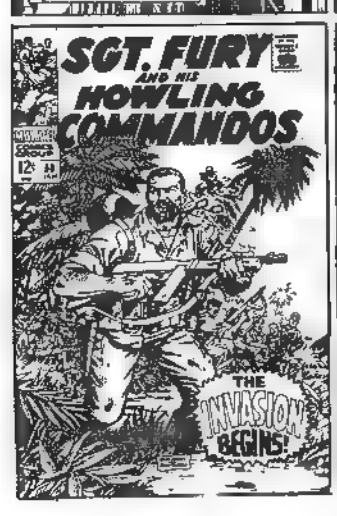
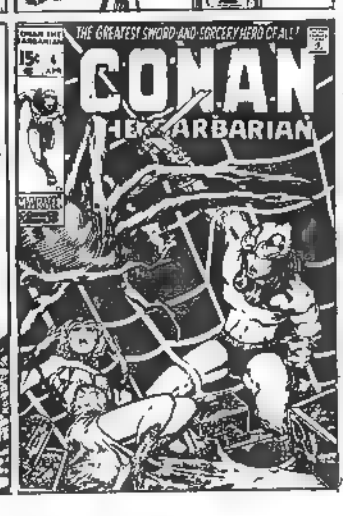




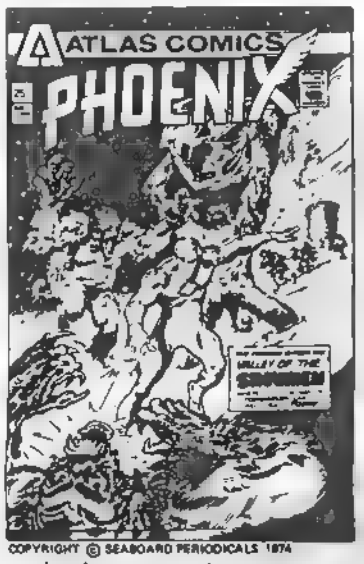
COMIXSCENE

There are ominous rumblings beneath the firmament of the comic book world, but they will probably not prove as profitable as those that are making millions for the movie business.

Hardest hit at this time is Atlas Comics, due to the mutual agreement to terminate the services of editor Jeff Rovin on January 21. Apparently unable to resolve differences of opinion as to who should have final-decision powers, Jeff as editor, and the Goodmans as publishers, agreed that Rovin should leave Seaboard, with Larry Leiber taking over his duties.

This turn of events imposes a hardship on Atlas since Rovin originally absorbed Leiber's editorial work several months ago.

Production Manager Steve Mitchell has joined Rovin in leaving Atlas, under somewhat similar circumstances. His complaints have to do with the continual coloring and art-



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work changes to be made after editorial approval was given.

Adding to the problem, the Crusty Bunkers and other artists and writers have cast a wary eye at Seaboard because covers, and in Alex Toth's case an entire story, were rejected after acceptance. Other, personal differences have also had their effects, despite high page rates and quick payment.

The immediate result of the changeover will affect the books' editorial policies, one of which will put a costume on every character in the line who did not formerly have one. In addition, **Western Action** and **Midnight Madness** have been cancelled, and the black and whites, **Devilina** and **Thrilling Adventure Tales**, have been suspended with their third issues. **Weird Tales of the Macabre** however, will be published as a new color title, **Fear**.

On the brighter side, Atlas plans a number of brand-new titles, the first of which is the magazine **The Barbarians**, featuring Ironjaw and Captain Terror. The second book will be titled either **Dragon** or **Hands of the Dragon**. Written by Ed Fedory and drawn by Jim Craig, Dragon is not considered a Kung Fu character, but rather, "a superhero who can wipe out anything with his hands."

Playing musical chairs with the art and writing chores, the Seaboard lineup will soon utilize Steve Ditko on **Tigerman** with issue 2. Steve Mitchell and Frank Springer will put together the first issue of **The Cougar**, with Ernie Colon taking over on number 2.

Russ Heath will stage a one-shot appearance as artist of **Planet of the Vampires** 3, filling in for Pat Broderick who will return for issue 4. Pat got jammed up preparing a back-up series for the **Phoenix** title, to be written by John Albano.

In the Complete Overhaul Department, **Targitt** will become a combination Six Million Dollar-Iron Man with issue 3, and his Mafia-busting adventures will become a thing of the past. Equipped with a motor-operated exoskeleton, **Targitt** will now fight villains like Professor Death, who kills with a laughing gas that leaves the dead with a leering skull-face, a la the Joker.

As for the **Scorpion**, he has been receiving constant refurbishment ever since Howie Chaykin announced that he would be unable to meet his second issue deadline. Alex Toth was rushed a script for **Scorpion** 2, and proceeded to completely recreate the character to his

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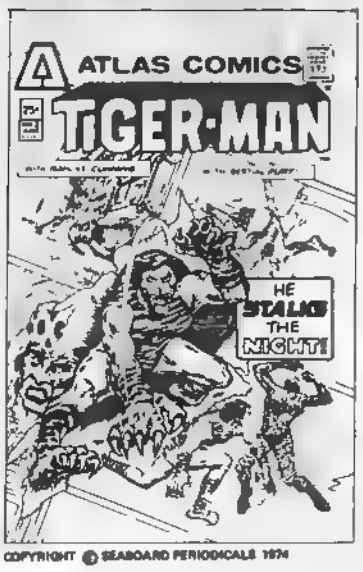

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own specifications. When the job arrived in New York it was summarily rejected, but the restructuring idea remained. The Scorpion will have a costume, move up to 1975, and be the recipient of some special powers. Chaykin, understandably, will no longer work on the series, so Gabe Levy and Jim Craig are taking over as writer and artist.

Gerry Conway has begun working for Atlas on the **Destructer** series, and Tony Isabella is taking on a title or two. Frank Thorne is the primary cover artist for books like **Targitt, Cougar and The Phoenix**, giving the titles a uniform professional look.

The situation is admittedly serious for Atlas Comics at the moment, with the problem of shifting horses in mid-stream. Larry Leiber has set his task to put Sea-

board back on its feet with a full schedule, making it a contender in the comics universe once again. Interestingly enough, Larry's position is identical to the one his

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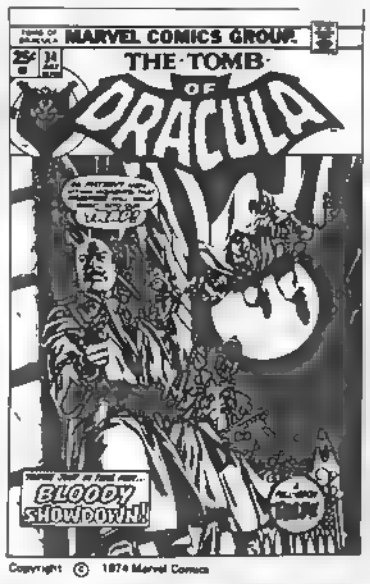

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brother, Stan Lee, held for Marvel back in 1960.

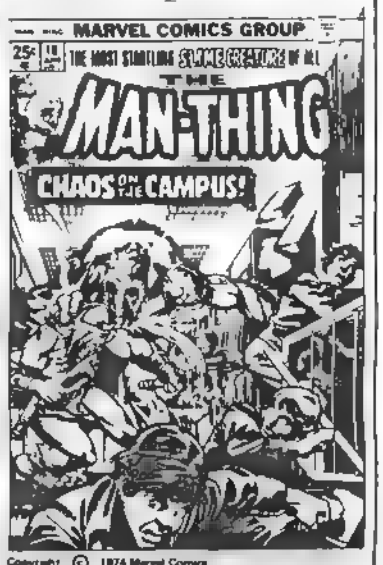
Meanwhile, at Marvel, there are also problems, all of which seem insignificant to the perpetual advancement of the company. Perhaps the greatest setback so far has been the delayed release of ten Marvel color titles for reasons no one seems able to explain. Deadlines are a factor, but not the only one. In any case **The Hulk, Black Panther** and eight more books will be getting to the stands 2 to 4 weeks later than usual.

In the meantime, new titles are being created to replace slow sellers in the black and white department. **Monsters Unleashed, Tales of the Zombie** and **The Haunt of Horror** are being cancelled, and their more popular features relocated in other magazines. Curiously enough there will be special annual issues of all these titles thanks to some peculiar scheduling arrangements.

The first replacement for these cancelled titles is **Kull and the Barbarians**, edited by Roy Thomas. Issue 1 will contain a reprint of the first two color **Kull** tales by Ross Andru, Wally Wood, Marie and John Severin, plus the Gil Kane-Ernie Chua "Valley of the Worm," which originally ran in **Supernatural Thrillers**. With number 2, Gerry Conway will begin writing original Kull stories, with Al Weiss, Berni Wrightson, Howie Chaykin and Jess Jodaloman ready to illustrate the barbaric adventures. Back-up features will all be based on Robert E. Howard characters originally planned as color try-out projects, but relocated to save time and effort.

The second new magazine scheduled is **Marvel Preview,** featuring a 50-page adaptation of the upcoming **Doc Savage** movie, written by Doug Moench and illustrated by John Buscema. Subsequent issues will contain "Dominic Fortune: Resolutions" by Len Howle, and a tryout feature with Spiderman's foe, The Punisher. In Preview 3, there will appear the project that is becoming known as Thor the Barbarian, in which the life of the thundergod is explored, as he lived it 5,000 years ago.

Marvel is also planning to get into the movie adaptation field, beginning in April with **The Land That Time Forgot** by Marv Wolfman and Sonny Trinidad. With no



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definite schedule at this time, comic versions of **French Connection II, The Seventh Voyage of Sinbad** and **Young Frankenstein** are being discussed. And as far as movie inspirations go, it is probably only a matter of time until Red Wolf turns up in a heroic Billy Jack guise in the regular color comics.

Marv Wolfman is starting several new series, primarily because he has given up his **Crazy** editorial position and has more time to devote to writing. The first of these projects is Skull the Slayer, drawn by Steve Gan.

Next, Marv and Bill Mantlo team-up to produce Modred, a medieval saga of bold knights and the sorcerous Merlin. Finally, for the color **Dead of Night**, as it switches from reprint to new material format, The Scarecrow, illustrated by Rico Rival.

NEWS/VIEWS/REVIEWS FROM THE WORLD OF COMICS

Andy Warner and Walt Simonson are creating new series for Marvel, as **Where Monsters Dwell** makes the reprint-to-new transition. Bloodstone is their colorful creation, and he stalks the world killing monsters.

Don McGregor is resigning his staff position at Marvel by the end of January, primarily to concentrate more time and effort towards his writing.

Replacing McGregor at the office will be veteran comics editor/writer Archie Goodwin, who is relaxing somewhat from his career as an author, to devote himself primarily to editing and proofreading.

The burden of bringing the sword and sorcery exploits of Conan the Barbarian to comicdom has become almost a full-time job for Roy Thomas and John Buscema lately. The inauguration of **Kull and the Barbarians**, and other Robert E. Howard material, has only multiplied the problem, with Gil Kane's

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recent decision to stop illustrating the 50-cent **Conan the Conqueror** nearly proving disasterous.

Miraculously, the great god Crom seems to watch over "Rascally Roy," and John Buscema has been tentatively freed from other work to complete the final three segments of Gil's **Conqueror** series. John is also getting ahead of his monthly **Conan**, and is very happy that poor ad agency business has made Tom Palmer available as this month's permanent inker. He and Roy are particularly pleased at the timing of Palmer's arrival since, in issue 57, Conan builds up to his "Queen of the Black Coast" sequence by joining a mercenary army bristling with all sorts of helmets, armor, weapons and other intricately detailed extras, as well as battle scenes featuring casts of thousands.

Roy is doing some fancy reorganizing in **The Savage Sword of Conan** now that **Kull** will be using the same sort of material. His first move delays the issue 5 **Blackmark**

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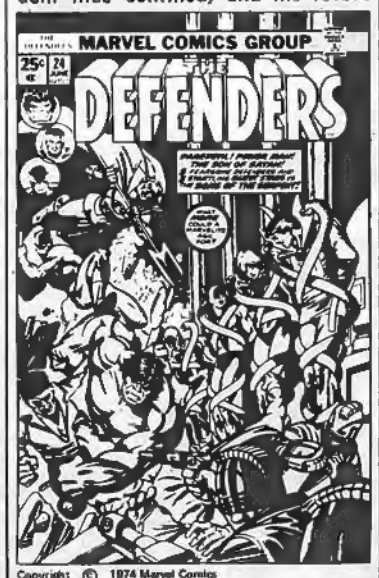

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segment until 6, and begins a 5-page illustrated feature on Conan's Gods, much like the old "Tales of Asgard." A similar project is also underway between Roy and Walt Simonson to present Howard's essay on "The Hyborian Age" in short installments. In addition, Roy is negotiating to acquire the rights to another very famous S&S character to use as a backup for Conan, to be written by Doug Moench and illustrated by Paul Gulacy.

In the non-barbaric section of the Marvel lineup, the trend seems to be towards stabilizing and meeting the perpetual deadlines, with a number of interesting developments occuring along the way.

The **Giant-Sized X-Men** will be delayed for a while, due to a combination of scheduling difficulties. Artist Dave Cockrum is using the extra time well by creating and developing new characters based on rejected ideas from National's **Legion of Superheroes**. These proposals and characters were incomprehensible to DC's way of thinking, and were not the kind of villains Superboy would fight. Rather than have his creative freedom thus confined, and his future

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as a superfamily artist predestined, Dave came over to Marvel to co-create the new **X-Men.**

As a sort of counter-blow, Jim Starlin was angered at the re-coloring of one of his **Captain Marvel** adventures, and has consented to try the National way. Gerry Con-

way, Rich Buckler and Walt Simonson are also working at DC, on hand-picked titles such as **The Batman, Justice League** and **Hawkman.**

Marvel's line of weekly English titles hit a major snag recently when the **Planet of the Apes** artist missed his deadline and a total lack of backlog caught the chimp by the tail. In an emergency surgical operation, the first four **War of the Worlds** stories from **Amazing Adventures** were rapidly converted to form a new Ape adventure. Martians grew fur, Killraven changed his name, and most importantly, the book came out on time.

There are a number of new books on National's schedule this spring, with Kirby, Kubert and Joe Simon preparing titles along both classic and innovative lines. Slow-sellers and marginal series are being cancelled in order to increase production output and efficiency.

One of the more interesting new

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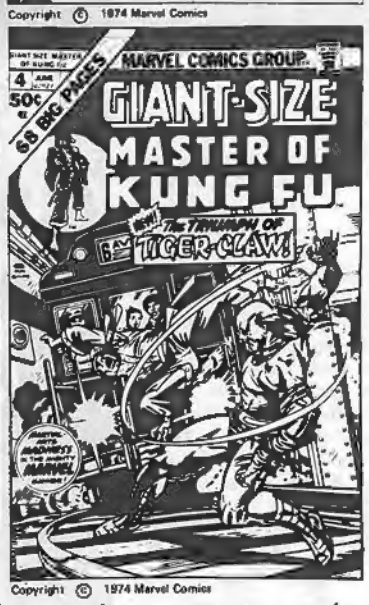

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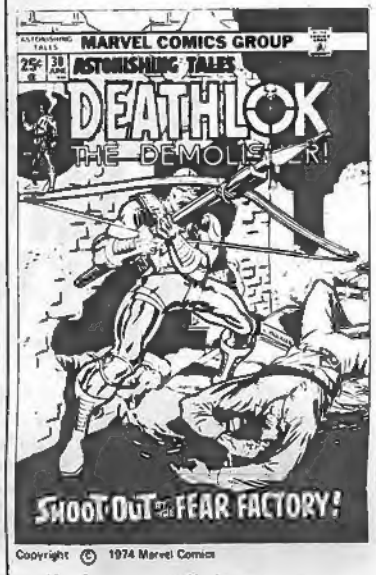
series due, resurrects another famous hero of the pulps, The Avenger, in **Justice Inc.** Once again, The Avenger, who has proved to be as popular as ever on the paperback racks, will appear to combat criminals and punish evildoers on a bi-monthly basis. Al McWilliams has already turned in the artwork for the first issue, written and edited by Denny O'Neil. With issue 2, Jack Kirby will step in for a one-shot guest artist appearance to give the book an explosive boost.

National is going to expand its dollar-sized reprint series to encompass the world of the newspaper strips this spring. The first book, containing **Dick Tracy**, will appear on schedule, featuring the famous Flat-Top sequence from the 40's. Current plans call for the appearance of **Terry and the Pirates** next, but they are all dependent upon DC's ability to acquire over a year's span of consecutive Sunday pages in a particularly good sequence.

DC First Issue Special is the ambiguous title of the new National showcase series in which every book is numbered 1. If it sells well, a series can follow immediately. A number of ideas have already been approved for this series, most of them by Kirby, and will include **The Dingbats, Atlas** and **The Challengers.**

Paul Levitz has sold National one of his characters, and will have an entire book to try it out on. The title is **Stalker**, a series which takes place in medieval times with an Elric-like character who is constantly engaging in conflict with evil sorcerers and swordsmen. In order to give the book a proper send-off, Levitz will be scripting over pencils and inks by Steve Ditko and Wally Wood.



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Shadow 11 will feature a cross-over from the new Avenger series **Justice Inc.**, in order to acquaint readers with the new series. Philippino artists will continue handling the art on **The Shadow**, primarily due to their greater speed, reliability and cheaper rates. By the way, Mike Uslan's "Night of the Falling Death" from **Shadow** 9 was an uncredited rip-off. Anyone with the record **Great Moments in Radio Volume** 1 will recognize the thinly concealed adaptation.

When the question was put to one of DC's employees as to whether or not a memo had been issued requiring 40% action in National books to make them competitive with Marvel, the answer was, "Of course not . . . only 33%"

topsy-turvy kirby derby

Jack Kirby will take over the artwork on the **Sandman** title with issue 3, following an Ernie Chua-Mike Royer story in number 2. Mike Fleisher is writing this series which is on a bi-monthly schedule, edited by Joe Orlando.

Future projects from the Kirby drawing board have been cloaked in secrecy as usual. Nevertheless, sources close to the top have revealed his next feature will revive The Manhunter, a 40's Simon & Kirby hero much like The Guardian without the Newsboy Legion.

Another Kirby character, **OMAC**,

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is being proposed for monthly publication thanks to favorable sales response and Kirby's ability to produce on an accelerated schedule. If this happens however, **The Losers** will no doubt be turned over to another editor because Jack only wants to commit himself to two monthly and two bi-monthly series at this time. All of these plans and proposals may be a waste of time for National though, since Kirby's contract expires in April. More on this next issue.

National's **Super Heroes** vs. **Super Gorillas** in the 50-cent giant-size is apparently coming out on schedule this spring, but things are not quite so certain with their other anthropoid title, **KONG**. Troubles have arisen with RKO Pictures concerning the name, and they want DC to pay money for the use of the monarch movie monkey monicker. The book is about cavemen and not apes any way, so the title will

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probably be changed or settled before things get out of control and the crow feathers fly.

Not wanting to be left behind if there is any money to be made in the Kung Fu racket, National will be coming out with **Richard Dragon-Kung Fu Fighter** this spring, as long as the words Kung-Fu do not appear to large on the cover. Motivated by similar desires, super-villains are going to team-up at DC too, as **The Joker** gets his own book, with the Man-bat a likely prospect for an additional series. Things apparently come in pairs at National, cavemen, sword and sorcery, villains, pulp heroes, failures. . .

Joe Kubert's classic **Tor** will debut shortly, featuring some of the artist's best work ever. There are five pages of new material in the first issue, serving as introductory and explanatory bridges to the 13 pages of reprints. In this manner, 12 issues can be made out of the four color and two **3-D Tor** books from the 50's before Joe will have to start illustrating new tales.

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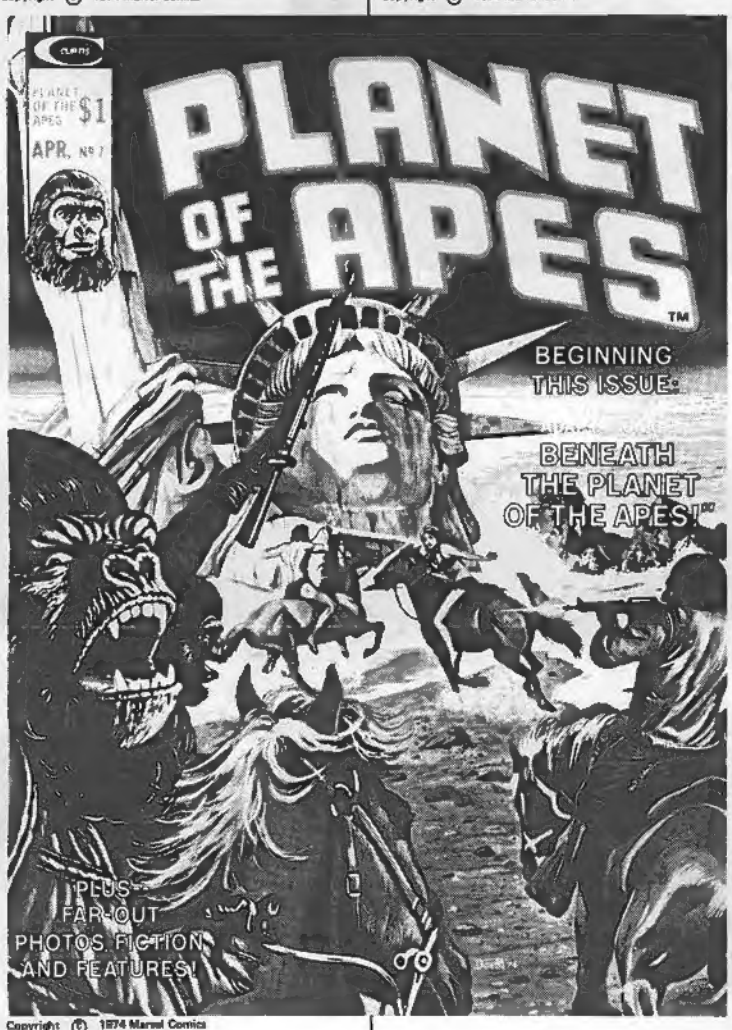

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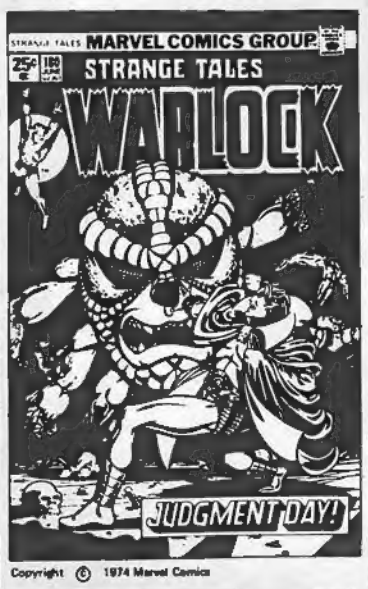
The Bible, edited and laid-out by Joe, written by Shelly Meyer and drawn by Nestor Redondo, is going to be late for its premier. When it finally does appear, **The Bible** will feature the tales of "Adam and Eve," "Samson and Delilah" and "David and Goliath." Cain and Able, Solomon, Enoch, Seth and the Serpent co-star, with a Special Guest-Appearance by God!

Kubert will apparently be relinquishing the art chores on **Tarzan**

kubert komics k.o.'d

(one of the finest comics on the stands today), probably after the two issues of Russ Manning newspaper adaptations appear. He is also reportedly going to allow another editor to take over **Sgt. Rock. Rima** has been cancelled altogether.

Gerry Conway has popped up again at National, apparently unhappy with his inability to secure a contract from Marvel. He is already scripting an issue of **Justice League**, and has nearly finished



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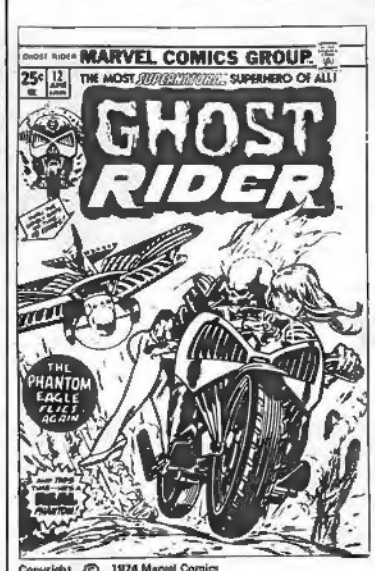

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work on a 25-page **Giant Swamp Thing Annual** story.

New books in National's crimson-coated comics line include a return title for **Metamorpho**, with Ramona Fradon handling the art again. Joe Simon and Jerry Grandenetti have also come up with a new book all about a group of boy millionaires called the **Green Team**. In the tradition of **The Geek** and **Prez!**

Added to the growing list of cancellations at DC lately is the Simon-

black magic exorcized

Kirby reprint series **Black Magic**, which never really got into the prime material anyway.

To publish or not to publish—that is the question. While Infantino continues to create false leads by stating National will never enter the magazine field like Marvel, certain DC editors have begun to put together black and white material so that they won't be caught when Carmine finally reveals his plans.

Science Fiction author Alfred Bester has begun writing the first

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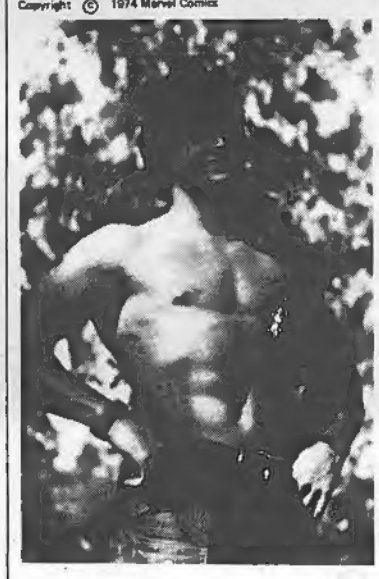

of a series of six feature length **Superman** movies that are to be produced in the next few years. The movie makers want Clint Eastwood, Robert Redford or Burt Reynolds to portray the Man of Steel. Carmine wants Charlton Heston. May we suggest Rosie Grier?

Superman will be coming to TV this February, in a small screen version of the play **It's a Bird, It's a Plane, It's Superman.** David Wilson, whose theater credits include **Mame** and **A Streetcar Named Desire**, will portray The Man of Steel. Dave (pictured here), will appear at comic book conventions in his costume, drumming up publicity for National, who even let him keep the outfit.

Regrettably, Red Circle has folded it's line of horror comics due to weak sales, rising production costs and other problems. Hopefully, the books will be reinstated at a later date.

From sunny California, Don Glut continues to do battle against the hideous depredations of swordsmen, sorcerers, and occasionally his own editors. Against the barbarians who wield the blue Bic ballpoint, Don has managed to score a few points by getting writer and artist credits for many of the non-licensed Gold Key titles. Meanwhile, on the multi-colored fantasy world within his own books. . .

Tragg and the Sky Gods debuts in March, drawn by Jesse Santos, who also does the line-art cover. Created over two years ago, Tragg preceded Marvel's Man Gods title, but was hung up by Gold Key editors. A combination of **One Million Years B.C.** and **Chariots of the Gods, Tragg** will begin to explore his origins in issue 1, and will, believe it or not, be continued in the next few issues!

Next new Glut scoop is **Dr. Spek-**

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tor Presents Spine-Tingling Tales 1, being primarily a new package in which to reprint the many Glut-Santos short stories from **Mystery Comics Digest**. The first issue contains the debut of Tragg the caveman, number 2 is "The Mask of the Mummy, and 3 will feature Durak versus Xorkon.

Dr. Spektor 14 will feature the first of a series of cover paintings by Jesse Santos, and 15 will contain a "Zombies in England" type story, guest-starring a half-reptile woman and the snake-god Damballa.

Dagar 13 will feature an unusual story, in which our hero is tricked into killing his ladylove, Graylin. Vowing vengeance, he journeys to Death's realm, does mighty battle, and must endure his origin being recounted once again.

More next issue!●

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